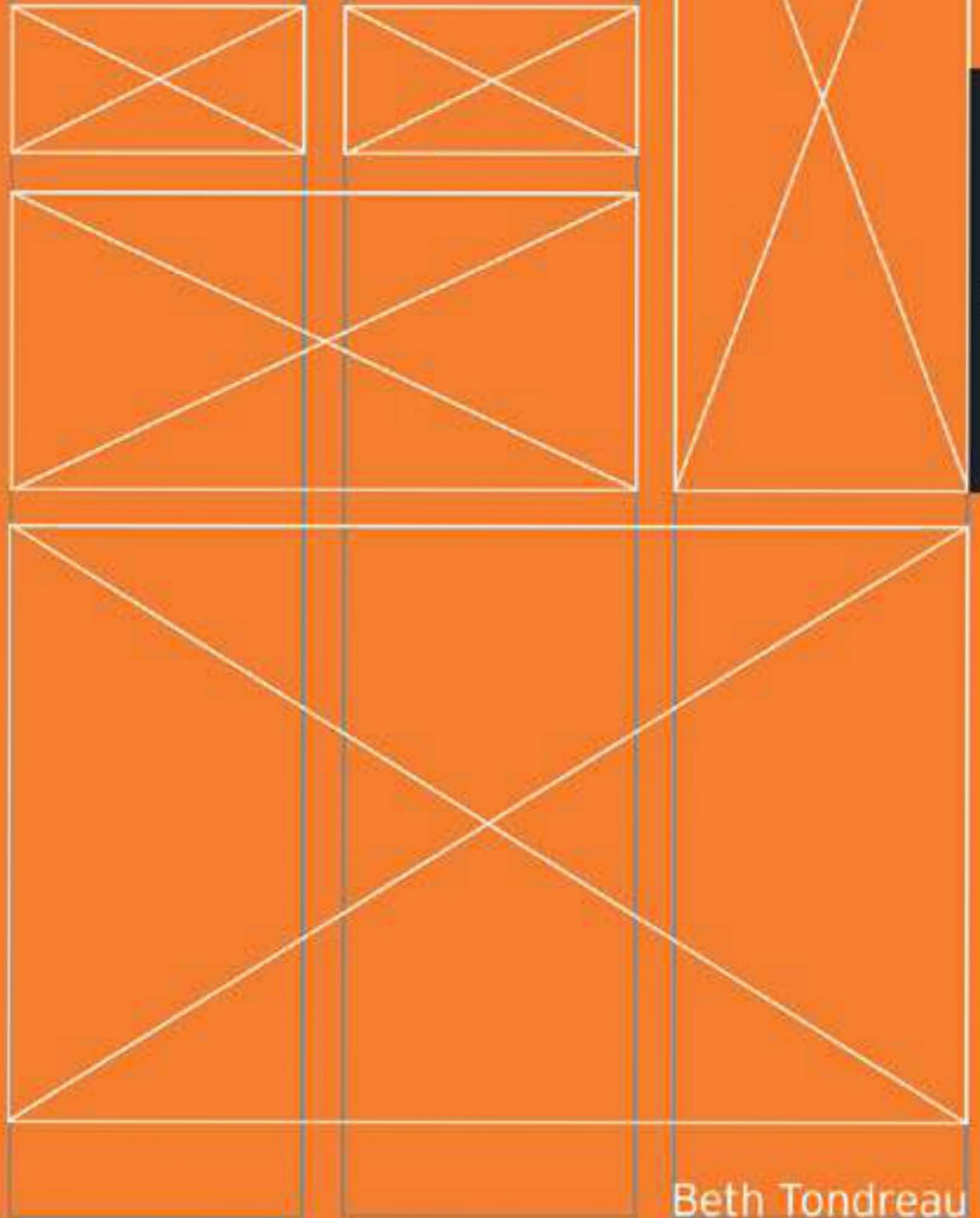


KNOW THE COMPONENTS  
LEARN THE BASIC STRUCTURES  
ASSESS THE MATERIAL  
PUT FIRST THINGS FIRST; DO THE MATH  
GO EASY ON THE READER  
DETERMINE AN ORDER  
CONSIDER ALL ELEMENTS  
DEFINE SPACE WITH COLOR  
COMMUNICATE USING SPACE  
PACING SETS THE TONE  
GIVE THE SUBJECT MATTER A FACE  
DESIGN WITH AMPLE MARGINS  
WORK IN PROPORTION  
GIVE COLUMNS EQUALITY  
DESIGN FOR FUNCTION  
RULES RULE!  
USE THE ENTIRE AREA  
USE TYPOGRAPHY TO DEFINE ZONES IN THE GRID  
MIX QUIRKS WITH CONSISTENCY  
ALTERNATE FORMATS  
MAKE IT LOOK SIMPLE  
DEFINE COLUMNS TYPOGRAPHICALLY  
AVOID OVERCROWDING  
LOWER THE COLUMNS  
SHIFT SHAPES  
GET OFF THE STRAIGHT AND NARROW  
MIX IT UP  
CONTROL A VARIETY OF ELEMENTS  
NOT LOST IN TRANSLATION; BE CLEAR  
WEBSITE BASICS  
BREAK IT DOWN  
LEAVE SOME BREATHING ROOM  
BE RATIONAL  
VOTE FOR AN ORDERED WORLD  
MODULES DO NOT NEED TO BE SQUARED OFF  
THINK OF THE CHART AS A WHOLE  
ILLUSTRATE THE CHARTS  
DESIGN BEYOND THE EXPECTED  
FRAME BOXES WITH DISCRETION  
GO BEYOND BOUNDARIES  
USE COLOR TO GET ATTENTION  
DETERMINE A PALETTE  
LET THE COLOR BE THE INFORMATION  
MARRY COLOR AND TYPOGRAPHY  
CONTROL IT WITH COLORS  
USE COLOR IN TYPOGRAPHY FOR EMPHASIS  
PUT THE INFORMATION IN THE COLOR  
CODE WITH COLOR  
SEPARATE CONTENT WITH COLOR  
USE SHADES TO ACHIEVE COLOR  
BREAK SIGNAGE INTO SECTIONS  
PUT LIKE WITH LIKE  
LET SPACE DEFINE YOUR HORIZONS  
ILLUSTRATE TIMELINES  
WORK ABOVE AND BELOW THE (SCROLLED) FOLD  
GET NOISY  
TURN IT ON ITS SIDE  
PACK IT IN  
PLAY WITH THE GRID  
INVOLVE THE VIEWER  
WITH ORDER, MAKE SMALL MARGINS WORK  
MAKE YOUR POINT  
AVOID CROWDING  
MAKE SPACE COUNT  
DESIGN A BALANCED VIEWPOINT  
GUIDE YOUR READER  
PACE YOURSELF

# Layout Essentials

## 100 DESIGN PRINCIPLES FOR USING GRIDS



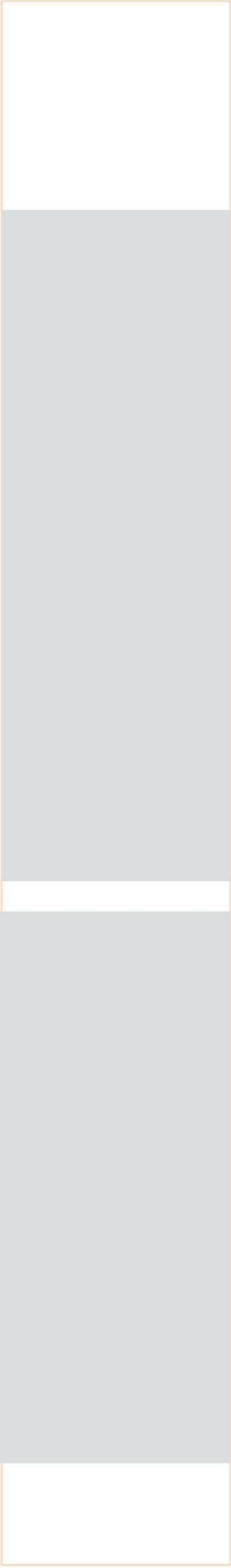
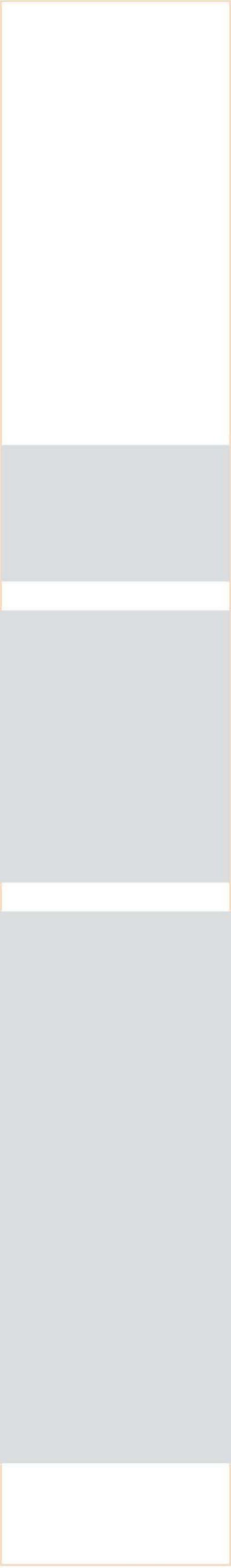
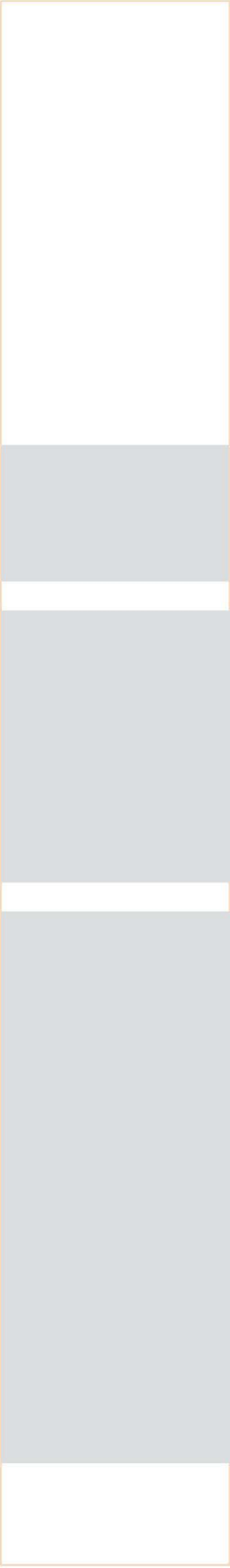
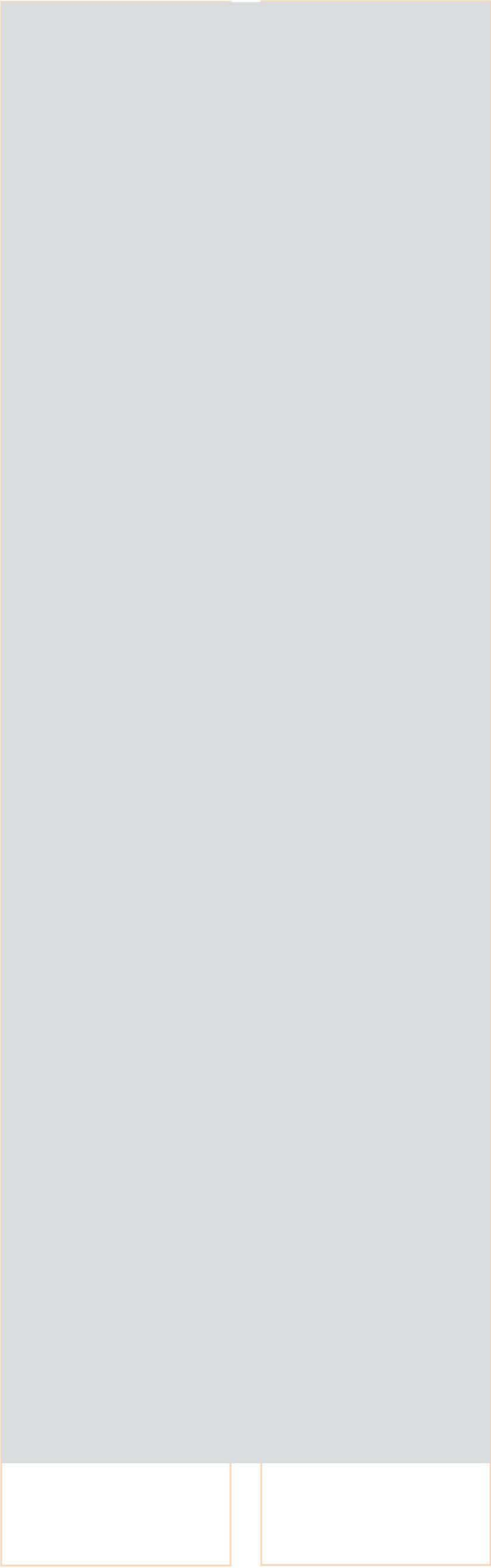
rockport

Beth Tondreau

# Layout Essentials







# Layout Essentials

100 DESIGN PRINCIPLES FOR  
USING GRIDS

BEVERLY MASSACHUSETTS

ROCKPORT  
PUBLISHERS

Beth Tondreau



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			<div>For Pat</div> <div>NO LIST OF ESSENTIALS ADEQUATELY CAPTURES YOU.</div>	
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# Contents

“Grids are the most misunderstood and misused element in page layout. A grid is only useful if it is derived from the material it is intended to handle.”

—DEREK BIRDSALL  
*Notes on Book Design*

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# Working Grids

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“A grid is truly successful only if, after all of the literal problems have been solved, the designer rises above the uniformity implied by its structure and uses it to create a dynamic visual narrative of parts that will sustain interest page after page.”

—TIMOTHY SAMARA  
*Making and Breaking the Grid*



# Introduction

“... Mr. Rauschenberg ...  
gained a respect for the  
grid as an essential com-  
positional organizing tool.”

—MICHAEL  
KIMMELMAN,  
on the importance  
of grids to  
the artist Robert  
Rauschenberg.  
*The New York  
Times*, May 14,  
2008, obituary for  
Rauschenberg

A grid is used to organize space and information for the reader;  
it maps out a plan for the overall project.

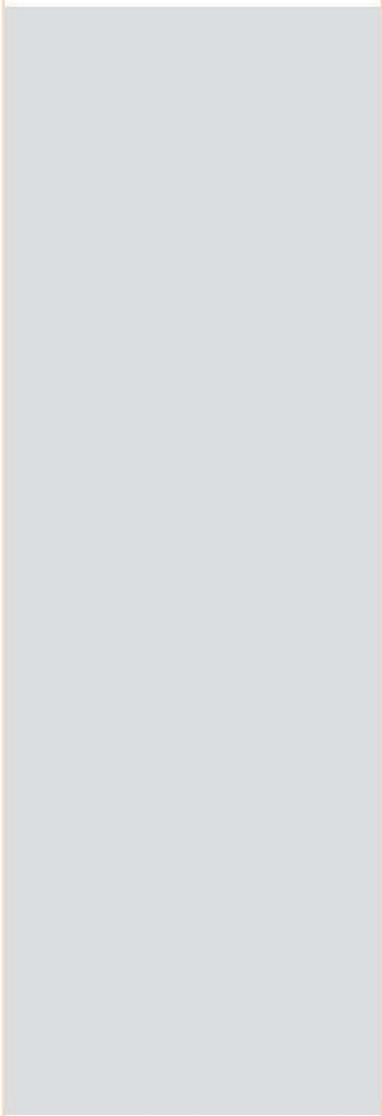
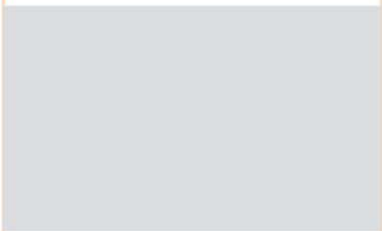
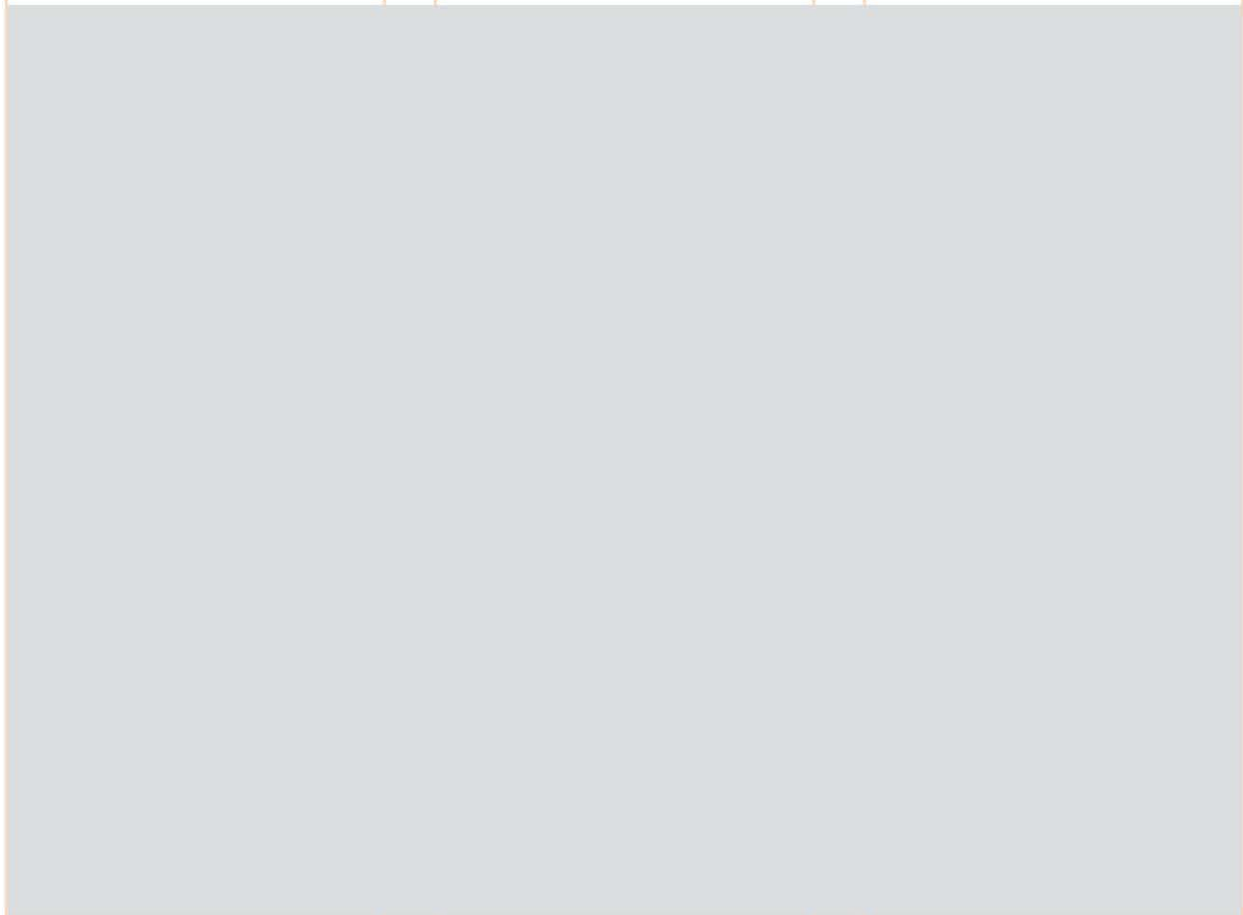
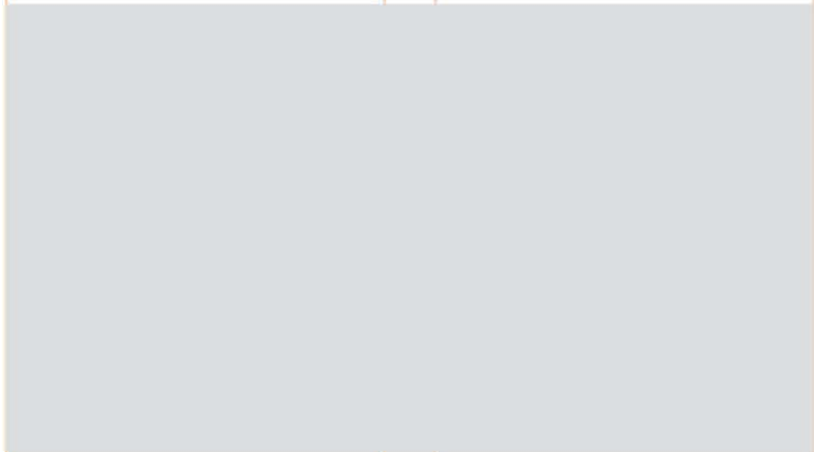
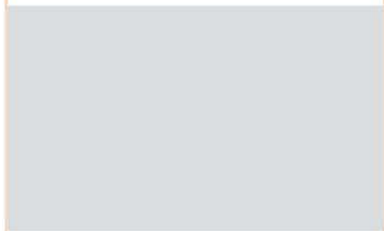
In addition, a grid is a holding pen for information and a way to  
ordain and maintain order.

Although grids have been used for centuries, many graphic designers  
associate grids with the Swiss. The rage for order in the 1940s led to a  
very systematic way of visualizing information. Decades later, grids  
were considered monotonous and boring—the sign of a “designosaur.”  
Today, grids are again viewed as essential tools, relied upon by professionals  
who are both new to the practice and seasoned by decades of experience.

Each of the 100 principles in this book exists to provide a helpful  
nugget as you build a layout, system, or site, and each is illustrated by a  
project designed and published (in old or new media) in the last few years.

I hope the examples in *Layout Essentials* will instruct, intrigue,  
and inspire, while guiding you to keep in mind a most essential precept  
of communication: relate your typography and layout to the material.

# Getting Started





ELEMENTS OF A GRID

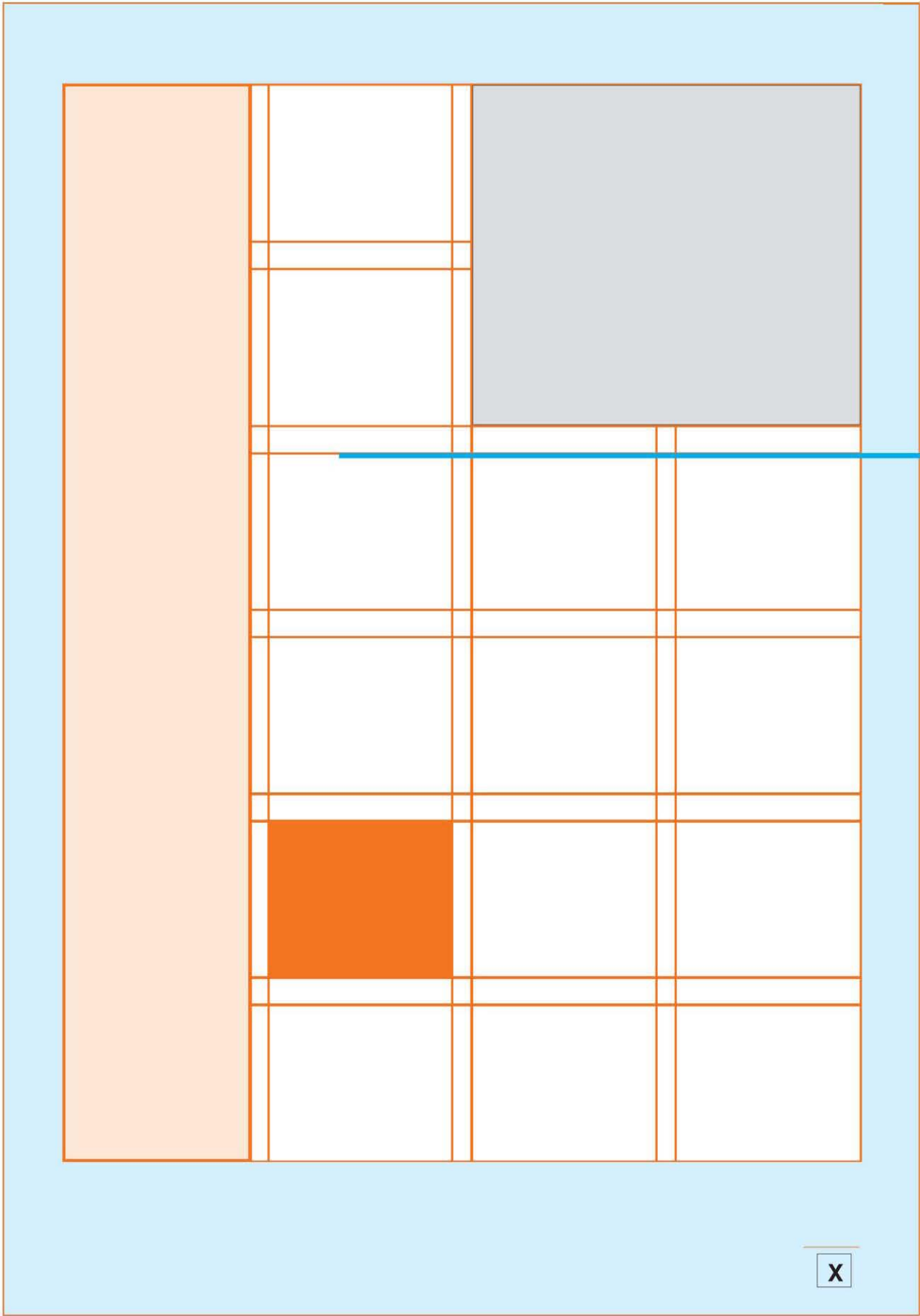
1. Know the Components

The main components of a grid are margins, markers, columns, flowlines, spatial zones, and modules.

**COLUMNS** are vertical containers that hold type or images. The width and number of columns on a page or screen can vary, depending on the content.

**MODULES** are individual divisions separated by consistent space, providing a repeating, ordered grid. Combining modules can create columns and rows of varying sizes.

**MARGINS** are buffer zones. They represent the amount of space between the trim size, including gutter, and the page content. Margins can also house secondary information, such as notes and captions.



**SPATIAL ZONES** are groups of modules or columns that can form specific areas for type, ads, images, or other information.

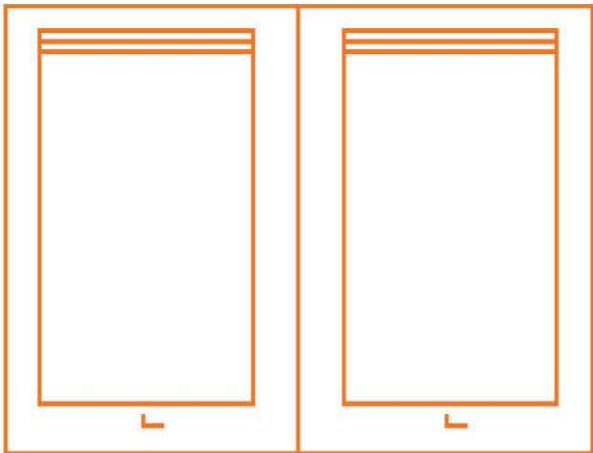
**FLOWLINES** are alignments that break space into horizontal bands. Not actual lines, flowlines are a method for using space and elements to guide a reader across a page.

**MARKERS** help a reader navigate a document. Indicating placement for material that appears in the same location, markers include page numbers, running heads and feet (headers and footers), and icons.

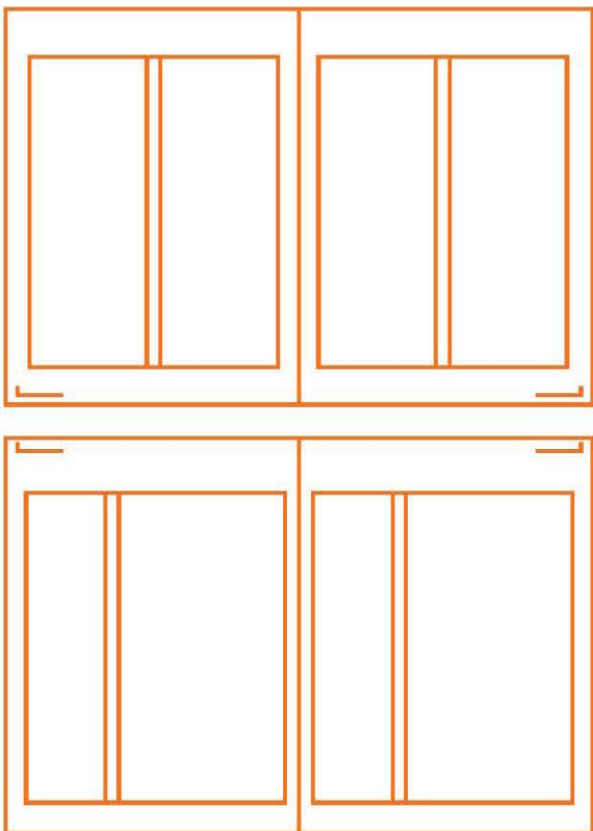
BASIC GRID DIAGRAMS

2. Learn the Basic Structures

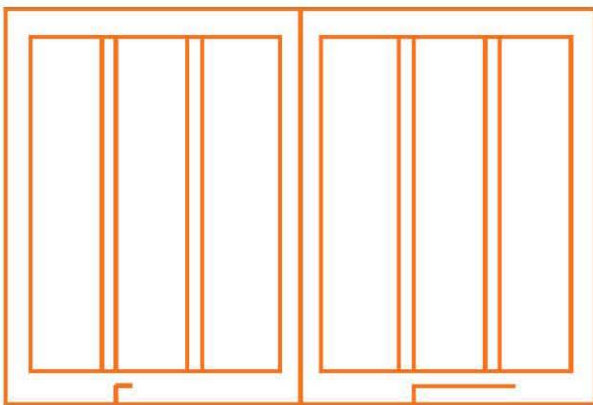
A **SINGLE-COLUMN GRID** is generally used for continuous running text, such as essays, reports, or books. The main feature on the page or spread is the block of text.



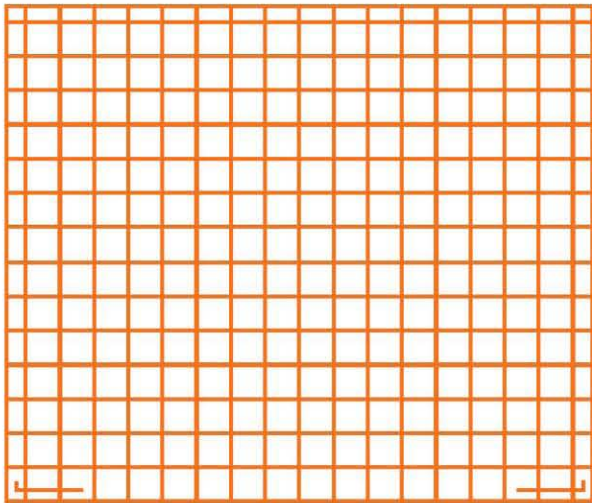
A **TWO-COLUMN GRID** can be used to control a lot of text or to present different kinds of information in separate columns. A double-column grid can be arranged with columns of equal or unequal width. In ideal proportions, when one column is wider than the other, the wider column is double the width of the narrow column.



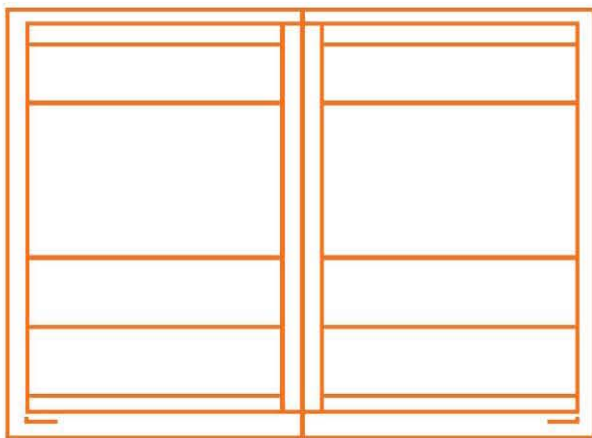
**MULTICOLUMN GRIDS** afford greater flexibility than single- or two-column grids, combine multiple columns of varying widths and are useful for magazines and websites.



**MODULAR GRIDS** are best for controlling the kind of complex information found in newspapers, calendars, charts, and tables. They combine vertical and horizontal columns, which arrange the structure into smaller chunks of space.



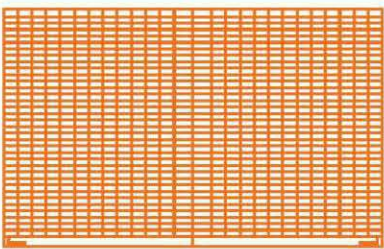
**HIERARCHICAL GRIDS** break the page into zones. Many hierarchical grids are composed of horizontal columns.





DETERMINE THE APPROPRIATE GRID

3. Assess the Material



Content, margins, amount of imagery, desired number of pages, screens, and panels all factor into deciding how to set up a grid. Above all, the content determines the structure of the grid. The grid you use depends on each specific design problem, but below are some general guidelines:

- Use a **SINGLE-COLUMN GRID** when working with continuous text, such as an essay or a book. A single column of text can seem less intimidating and more luxurious than multiple columns, making it suitable for art books or catalogs.
- For more complicated material, **TWO-COLUMN** or **MULTICOLUMN** grids afford flexibility. Columns that can be further broken into two provide the greatest number of variations. Multicolumn grids are used for websites to manage a huge range of information that includes stories, videos, and ads.

- For a lot of information, such as that in a calendar or schedule, a **MODULAR** grid helps to arrange units of information into manageable chunks. A modular grid can also be applied to newspapers, which have many zones of information.
- **HIERARCHICAL** grids divide pages or screens **HORIZONTALLY** and are often useful for simple websites, in which chunks of information are ordered, to provide easier reading while scrolling down a page.

All grids create order, and all involve planning and math. Whether a designer is working in pixels, picas, or millimeters, the key to the rational order of a grid is making sure the numbers add up.

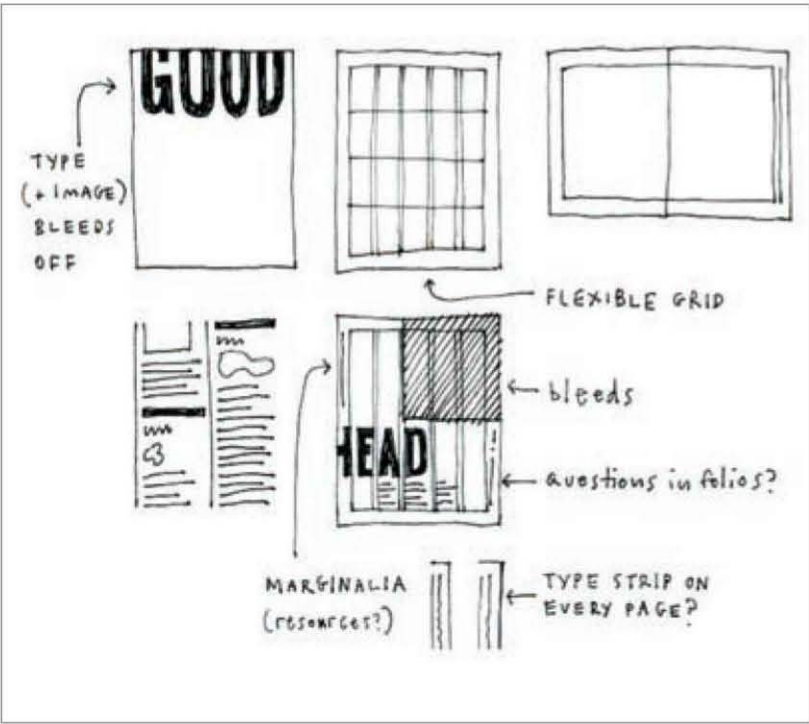
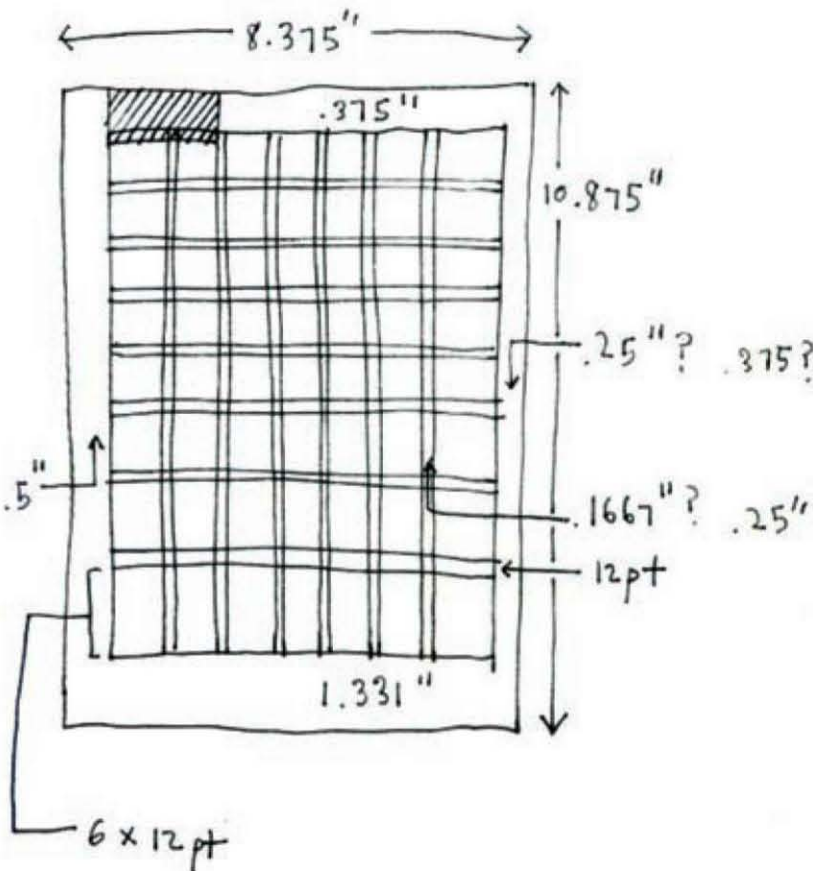
Project  
Good magazine

Client  
Good Magazine, LLC

Design  
Open

Designer  
Scott Stowell

Sketches by a master designer show how a grid evolves.

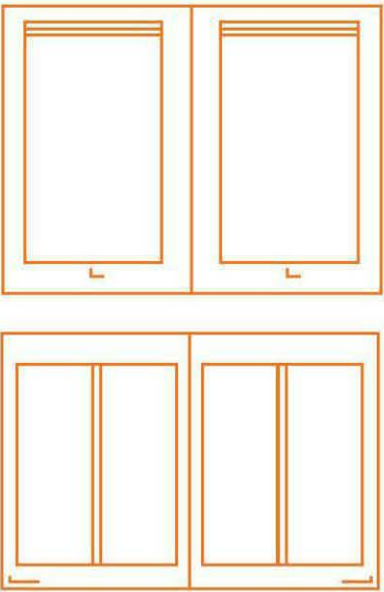


Developmental sketches show possible grids for the format of a magazine.



FORMATTING TEXT

4. Put First Things First; Do the Math



Consider the main text first and analyze the project’s complexity—most projects have restrictions, such as size, number of pages, and colors. When paying attention to the content, also factor in any project criteria.

Once you know the sizes of the page or screen and your basic text, figure out how the elements fit on the page. If you’re working with text only, you can fit your text into the allotted number of pages. If you also need to include images, headings, boxes, or charts, first determine the amount of space needed for the text. The remainder is the amount of space left for imagery, charts, and other information. Often, you will need to simultaneously calculate numbers for all elements.

When you have determined the basic approach to the material and its fit, you can dive into the details of headings and hierarchies. (See next principle.)

TYPOGRAPHY TIPS

Type has a texture that springs from size, space, width, and line breaks. The consistent texture of running copy makes it easy for the reader to follow. It also provides a constant size within a story.

When dealing with a lot of copy, the typeface needs to be as functional as it is handsome. If the text forms a continuous story, it needs to be large enough, with enough space between the lines, to encourage a lengthy reading experience. If the columns are narrow, avoid gappy word spaces, by either setting type small or, alternatively, flush left, unjustified right.

Projects  
**Astronomy and Symbols of Power**

Client  
Harry N. Abrams, Inc.

Design Director  
Mark LaRivière

Design  
BTDNYC

Designer  
Beth Tondreau, Suzanne Dell’Orto, Scott Ambrosino (for *Astronomy* only)

Single or double-column grids depend on the content and extent of the text.



A single column of text for this book of astronomical images echoes the idea of deep space.

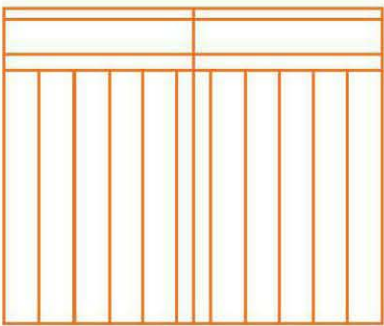
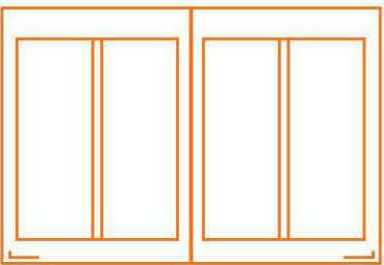


A catalog with reams of text employs two columns to contain text and frame images.



# HIERARCHY OF INFORMATION

## 5. Go Easy on the Reader



Does the material have headings? Subheadings? Lists? Bullets? If not, does it need any or all of the above? Make the most important information larger or bolder, or set it in another face to distinguish it from less-important text. Varying fonts as well as text size and weight can also help set apart different types of material, but keep it simple. If each style doesn't have a clear purpose, many different styles can be confusing.

Although size matters, space matters just as much. The location of a head and the amount of space surrounding it can also convey importance. To make a lot of disparate or varied material easy to parse, break it into segments for easy reading. Pull quotes are the visual equivalents of sound bites. Use sidebars and boxes to break information into chunks that can be easily skimmed. Typography can help a user immediately understand the content.

Project (on left)  
**Symbols of Power**

Client  
Harry N. Abrams, Inc.

Design Director  
Mark LaRivière

Design  
BTDNYC

Classical typography using the face Bodoni reflects the Napoleonic time period of the artifacts shown.

Project (on right)  
**Blueprint**

Client  
Martha Stewart Omnimedia

Design Director  
Deb Bishop

Designer  
Deb Bishop

Contemporary typography is clean, informative, and assertive.



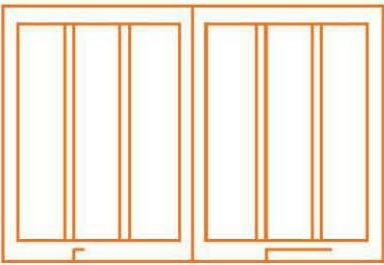
For those starting out and using only one typeface, a rule of thumb is to set up a hierarchy by incorporating roman upper- and lowercase and italic upper- and lowercase fonts. For more complex information, use various typefaces and sizes to set off chunks of text.



Varying typefaces and sizes and setting material within boxes are ways to handsomely contain a large range of information.



# 6. Determine an Order



Rarely are all images in a piece used at the same size. Just as text conveys information, image size indicates the importance of an event or subject. Some companies rank images in size order prior to proceeding to layout. Others rely upon the designer to define

an order or bring drama to a piece by varying size. Of course, some complex images need to be larger simply for readability's sake. In addition to function and dynamics through size, projects also need variation to keep the reader engaged.

Images can be half a column, one column, or two columns wide. Occasionally breaking the grid can add drama and call attention to an image. It's possible to signal the importance of an image by the amount of space it fills.



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alit vel lusing ex estrud  
tet lobore feu feugiam  
consequiscil duis. na  
facidunt lutem velendre et.  
sed moluptat. euiscip  
suscidunt veliquat praeseq  
uatummodit, quatin hent  
num adio exercilla conse  
deliquis nos nonssed



abcdefghijklmnopqrstuvwxyz, : ! ? ....









halte-jeux

des collaborations s'installent à nouveau. Et quand les projets échappent à la facilité du décor gratuit, du "graphique", quand ils réintroduisent la question du sens, c'est généralement autour de la typographie que ça se passe, en assumant quelque part une fonction d'information... Avec l'information comme alibi, mais pas uniquement... Si on revient sur le début de notre discussion, à Bobigny, tu as fait quelque chose qui ressemble à une enseigne, mais c'est quand même le mot "Danse" que tu as écrit, et non pas "Centre national de la danse"! Et quand tu fais une proposition pour le tramway de Nice, tu ne produis pas une sculpture abstraite: c'est quand même d'un "T"!

**pds:** Oui, mais il y a des gens qui vont passer devant pendant des années sans décrypter ce "T"... Il y a même quelque chose d'un peu plus subtil: j'ai toujours mis la face bleue dans un sens de circulation, et la face rouge dans l'autre: quand tu es entre deux stations, tu sais dans quel sens tu vas...

**sg:** Elle est donc vraiment très fonctionnelle, ton intervention!

**pds:** Oui et non... Parce que c'est une chose qui ne se proclame pas. Et quand l'enseigne est de profil...

**sg:** On ne sait pas où on va? ●

Project  
étapes: magazine

Client  
Pyramyd/étapes: magazine

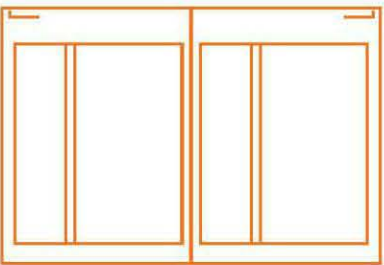
Design  
Anna Tunick

Images of varying sizes  
establish a pecking order  
for visuals.

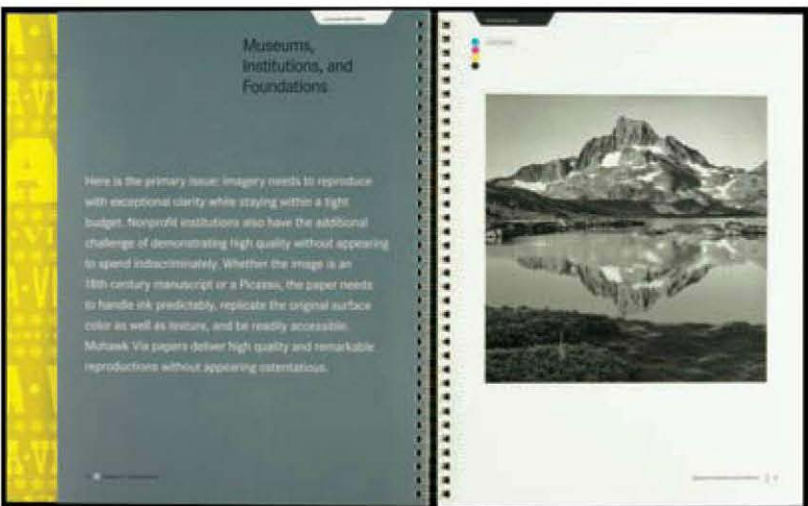


COMBINING GRID, TYPE, AND IMAGE

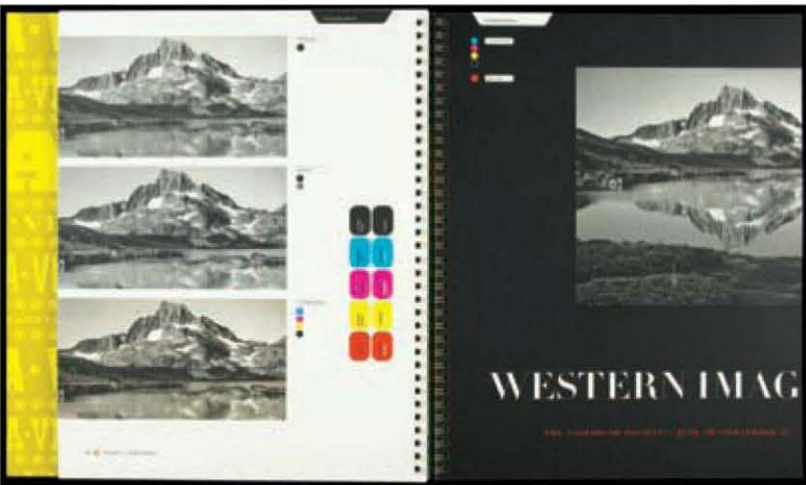
7. Consider All Elements



Depending on the medium or project, grids can isolate elements, by presenting type in one column or zone and images in another. Most grids integrate type and image, giving each enough emphasis to clarify information for the reader.



Emphasis on text. Here, the text is by itself on one page, with the image on another.



LEFT AND BELOW: A grid can let an image march across columns in a horizontal fashion, with captions below, or it can stack images vertically, with captions to either side of the image.

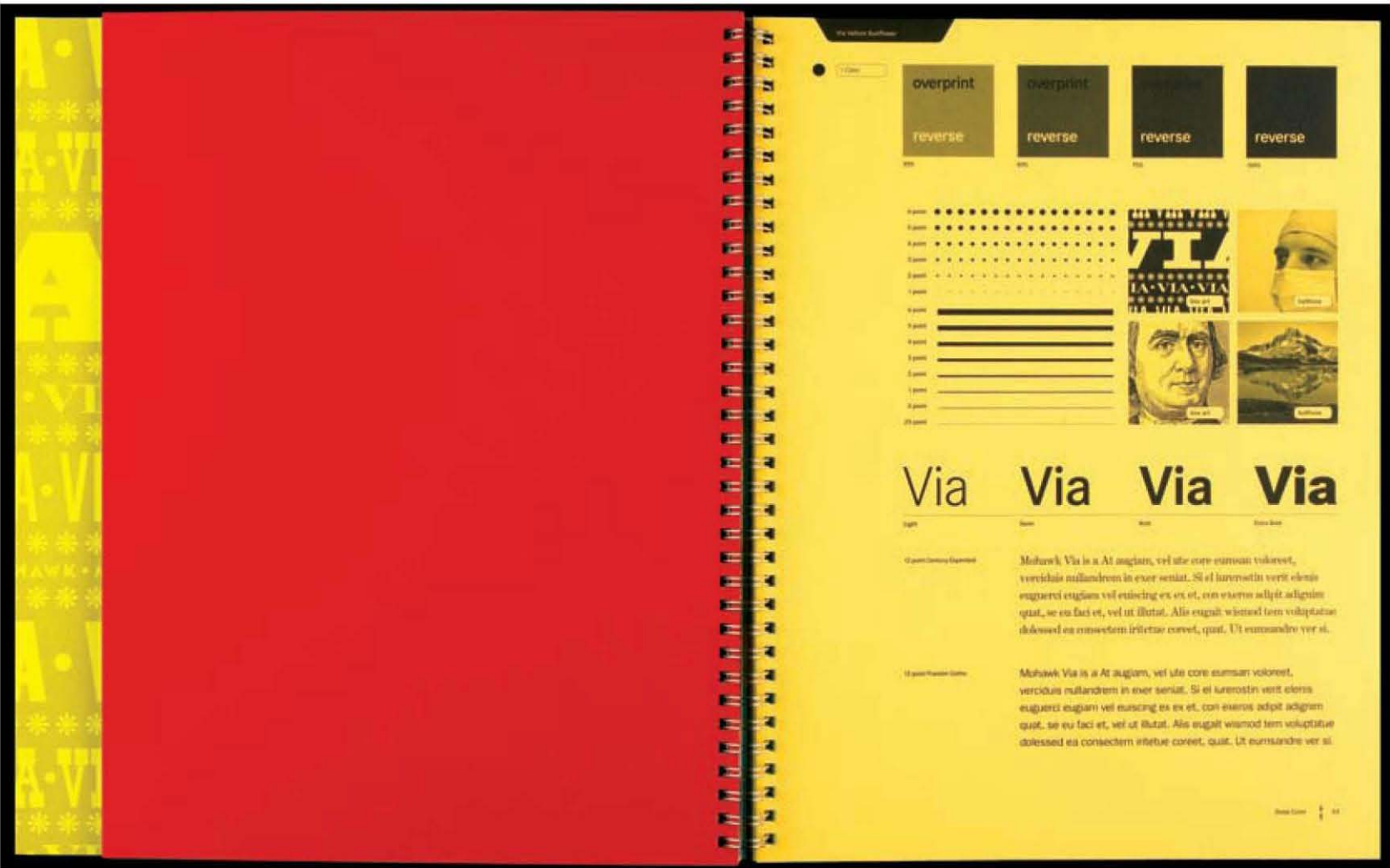
Project  
*Mohawk Via*  
*The Big Handbook*

Client  
Mohawk Fine Papers Inc.

Design  
AdamsMorioka, Inc.

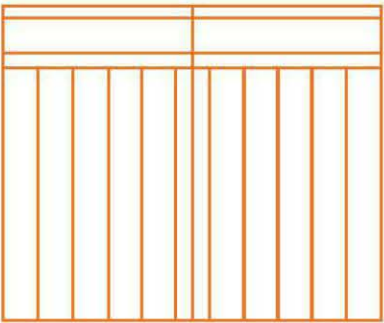
Designers  
Sean Adams, Chris Taillon

Grids control varied imagery in a paper promotion.





# 8. Define Space with Color



Color is a way to make modules or sections stand out. Color defines space as well as helps to organize elements within a space. Color also enlivens a page and provides a psychological signal for the kind of message that's being conveyed. When setting up colors, consider the audience. Saturated colors attract attention, while desaturated colors support the material in a more understated way. Too many colors can cause a piece to be busy and hard to navigate.

**A CRUCIAL PRODUCTION NOTE ABOUT COLOR**  
We live in an RGB world, in which both clients and designers view almost everything on screen. Colors on screen are luminous, saturated, beautiful, and RGB. However, there is a big difference between color on screen and on paper. Be aware that traditional four-color printing will require the careful choice of paper and a good amount of color correcting to approximate the luminosity of the color seen on screen.



Colors can act as containers for separate bits of information.

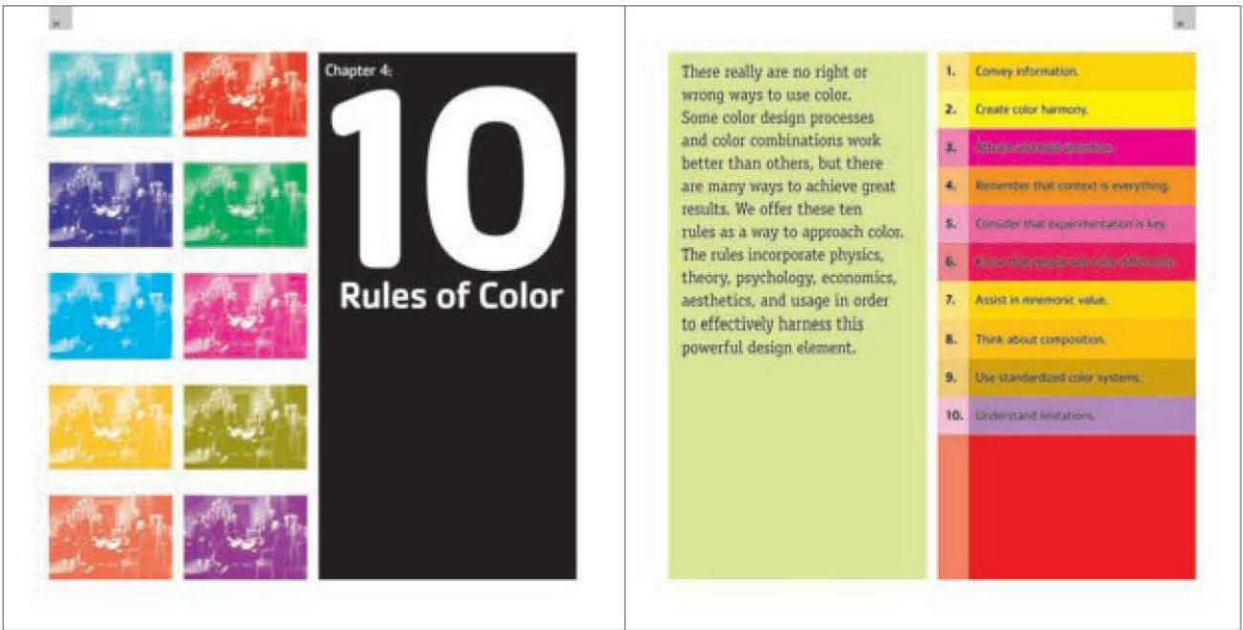
Project  
*Color Design Workbook*

Client  
Rockport Publishers

Design  
AdamsMorioka, Inc.

Designers  
Sean Adams, Monica Schlaug

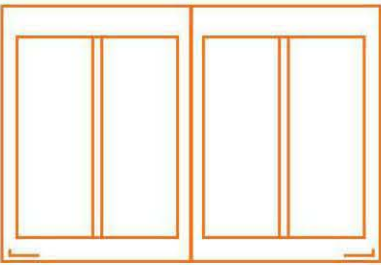
Spreads from this book demonstrate how color can serve a strong function as well as add a strong and bright presence to a piece.



Color sets off blocks of information, whether it is used in modules, boxes, or blocks. Modules can be quasi-ornamental—setting off colored boxes against boxes containing text—or functional, helping to differentiate between various kinds of boxed text.

SPACE

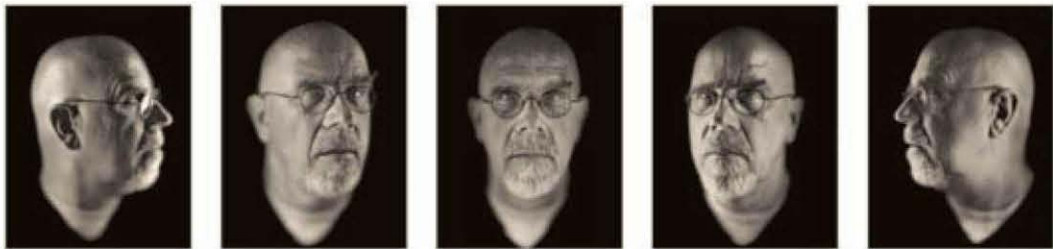
9. Communicate Using Space



Space communicates volumes. Although a grid must be strong and clear enough to hold rafts of information, it's not necessary to fill every part of it. Space sets off the message, giving appropriate room

for reading and understanding text. By design, a large amount of space creates drama and focus. Space can signal luxury or importance, and the absence of anything else on the page transmits a definite aesthetic.

Self-Portrait (4 Part), 2001.  
Five digimontotypes, each 8 1/2 x 6 1/2 in.  
(216 x 165 mm)



The use of space is a conscious design decision to give the reader pause.

Project  
Chuck Close | Work

Client  
Prestel Publishing

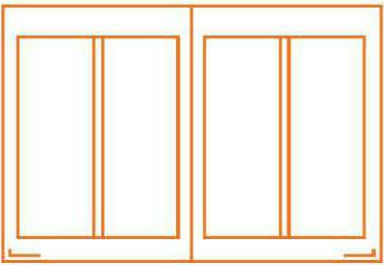
Design  
Mark Melnick

Like design, art is about space.



RHYTHM AND FLOW

10. Pacing Sets the Tone



Some grids include mechanical, clear, repeated, or marching columns of images or information to catalog as much material as possible. However, most grids also allow for lyrical movement from one block of information to the next, from spread to spread, or

from screen to screen. The pacing of material on the page makes a difference in attracting or sustaining interest. Pacing can stem from variation in sizes and positions of images and typography as well as the amount of margin around each image.



Project  
*Design for the Other 90%,*  
exhibition catalog

Client  
Smithsonian, Cooper-Hewitt,  
National Design Museum

Design  
Tsang Seymour Design

Design Director  
Patrick Seymour

Art Director/Designer  
Laura Howell

The flow of layouts tells a  
100% clear story.

Continuing a story from one page or spread to the next calls for a sense of movement and variation. Images in varying sizes enliven

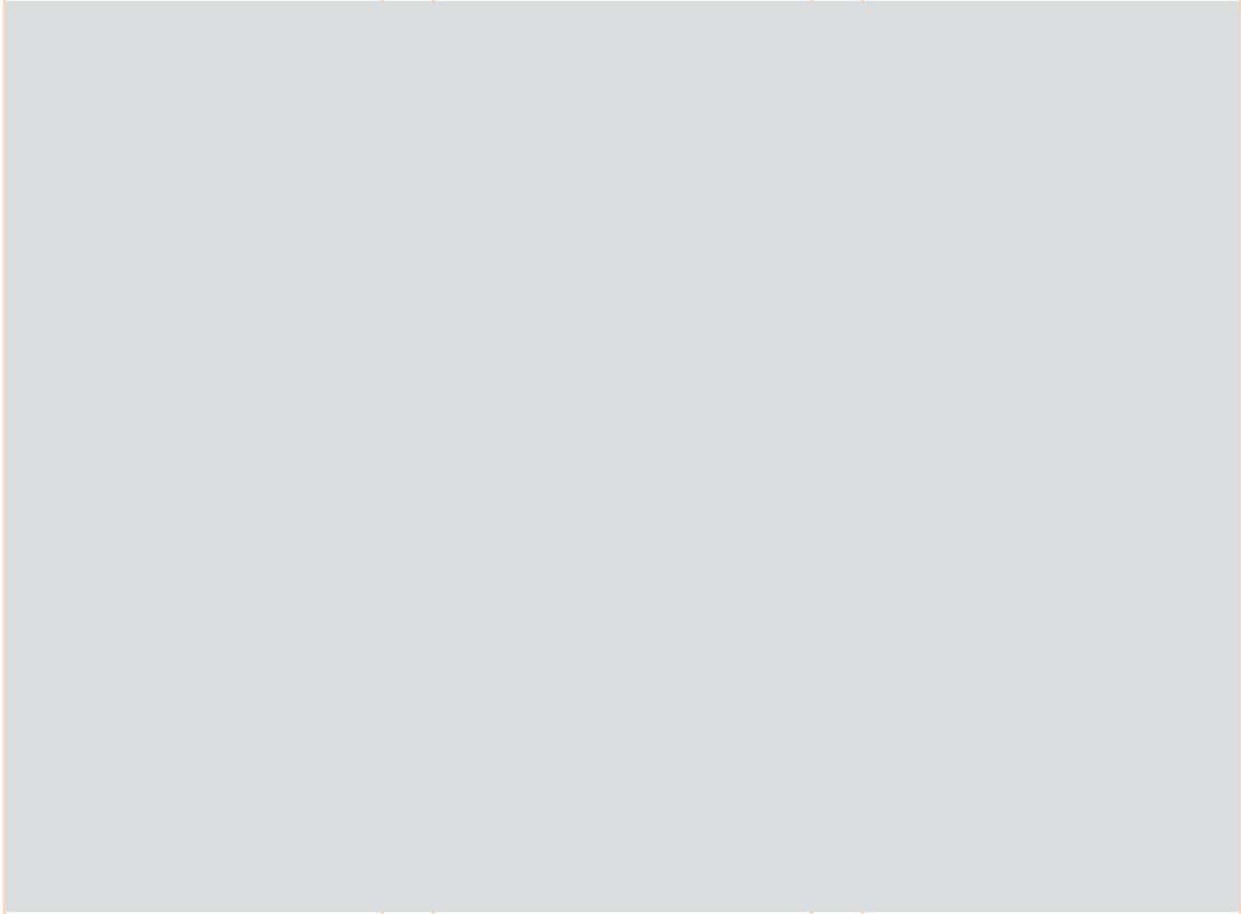
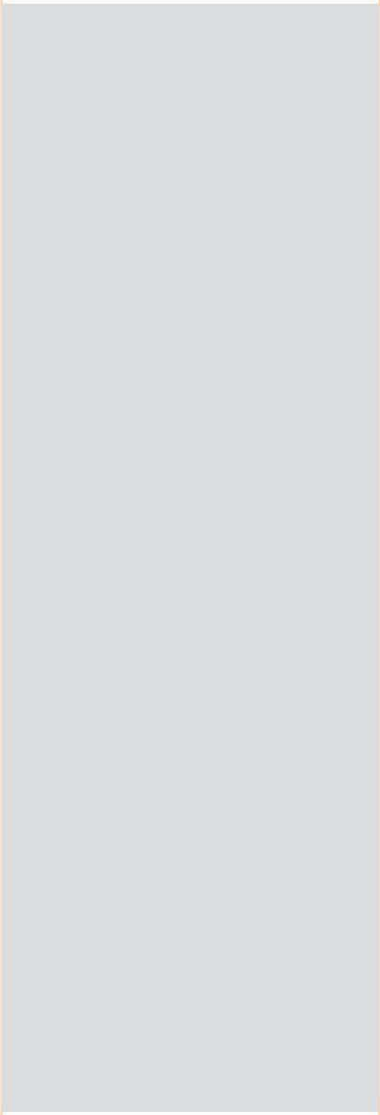
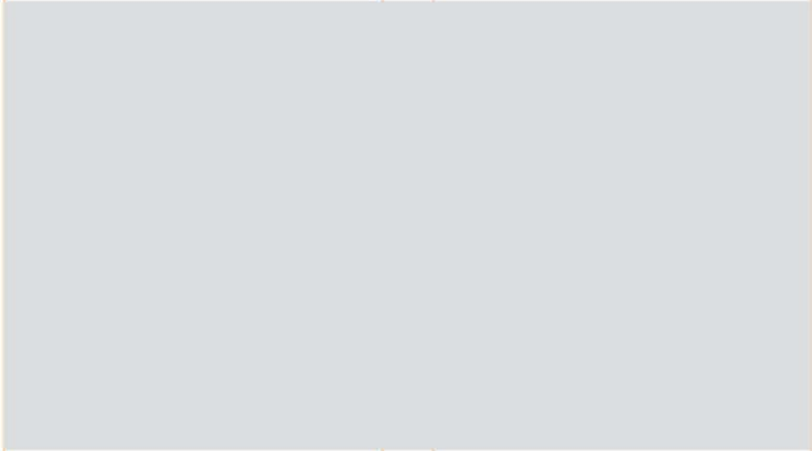
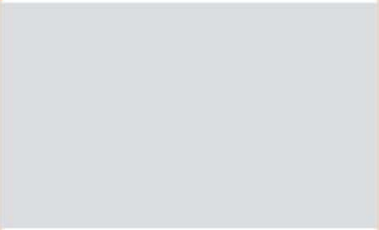
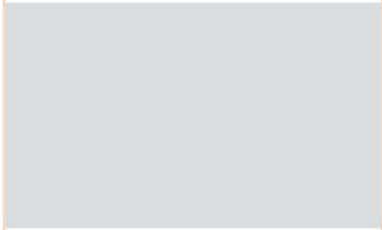
this story and help guide and intrigue the reader. Image sizes can be determined by the importance and quality of the content.



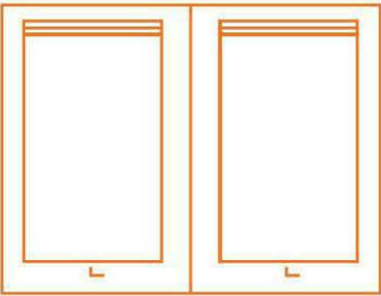
“Design and typography  
are like a well-tailored  
suit: the average person  
may not specifically notice  
the hand-sewn buttons  
(kerning); the tailored darts  
(perfect alignment); or the  
fine fabric (the perfect type  
size). . . they only know  
instinctively that it looks  
like a million bucks.”

—MARIAN BANTJES

# Working Grids

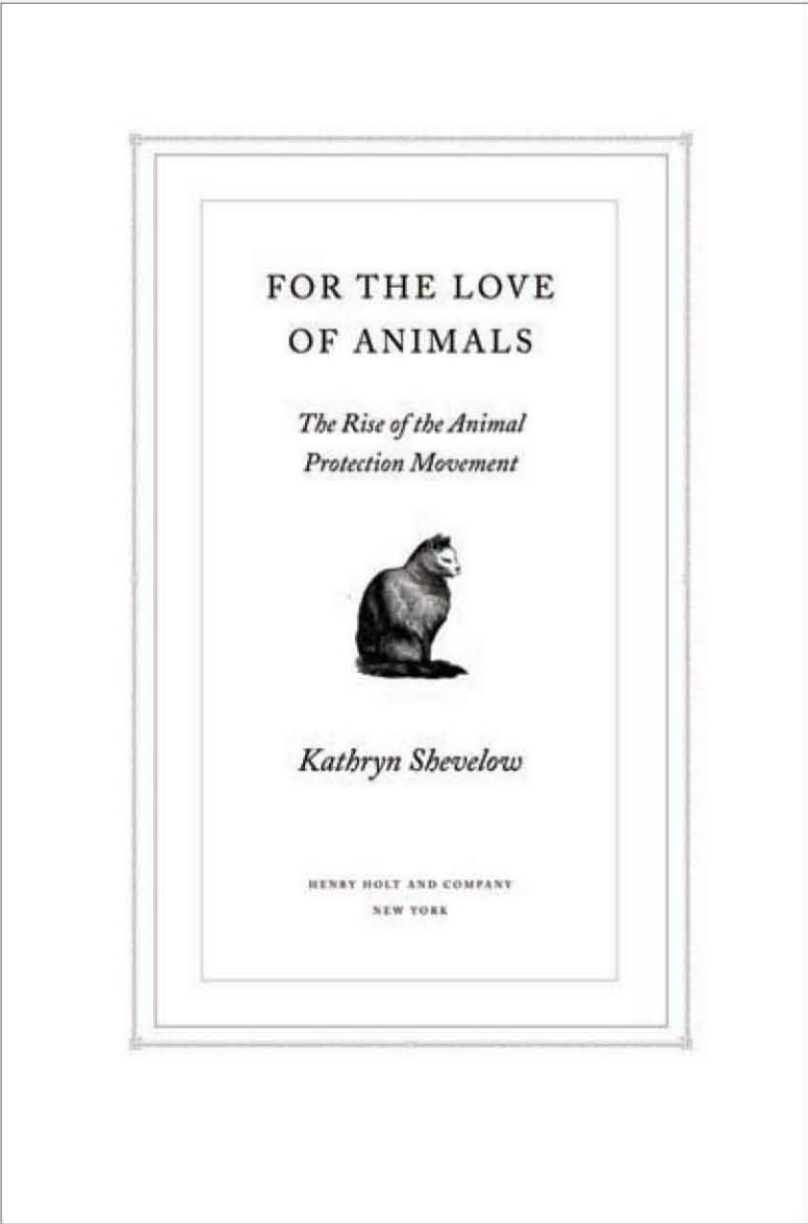


# 11. Give the Subject Matter a Face



When choosing an appropriate typeface for a page or spread of a single-column grid, consider the subject matter. Some faces are classic and neutral and work with most material, while other faces give a point of view and nearly mimic the topic. A typeface

can help set an attitude or it can recede discreetly. The type area of the page, type size, and leading (interlinear space) affect the overall fit of the text. No matter how the material fills the given or desired space, proportions are important.

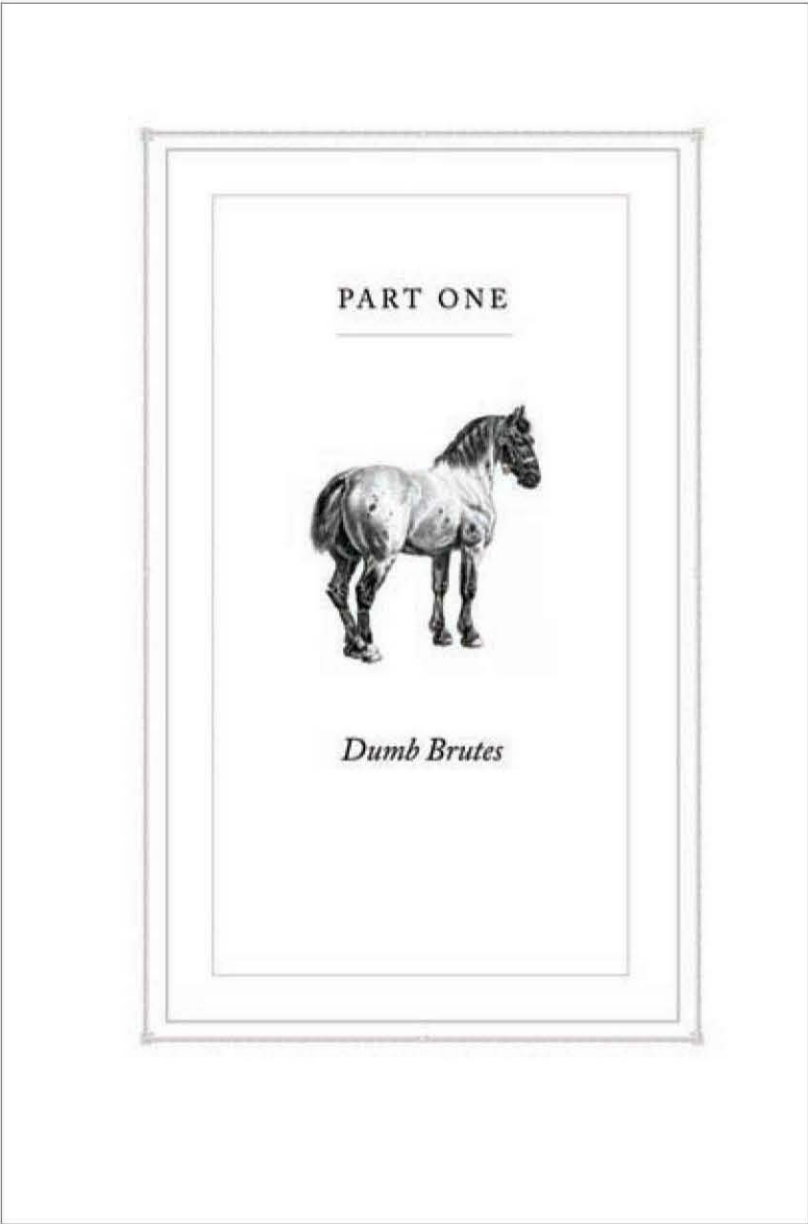


Project  
*For the Love of Animals*

Client  
Henry Holt and Company

Design  
Fritz Metsch

A simple and elegant page with neutral typography displays restraint and concentrates on readability.



With a simple text design, typographic details are crucial. Letter-spacing and relationships between type sizes contribute to the overall success of a design.

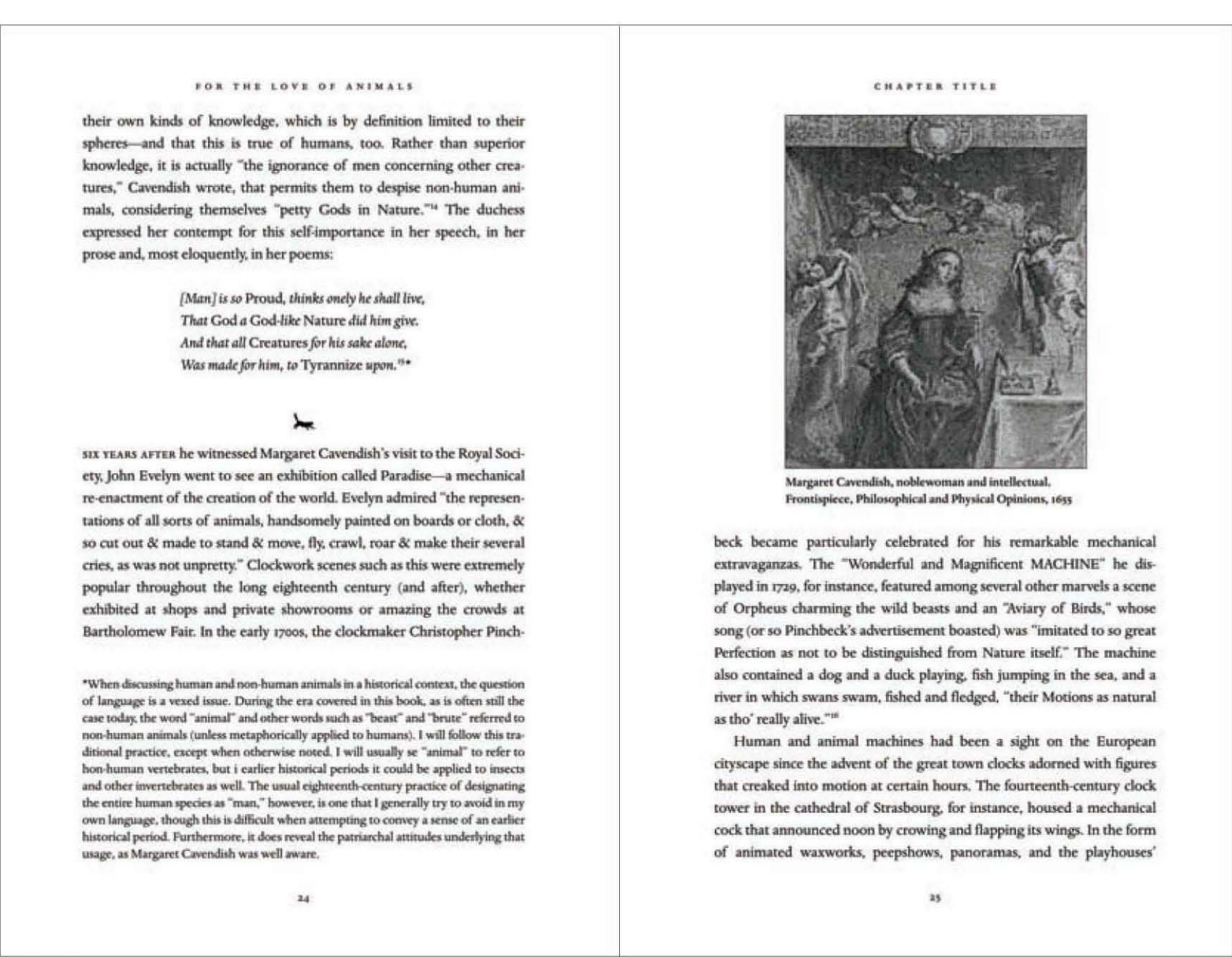
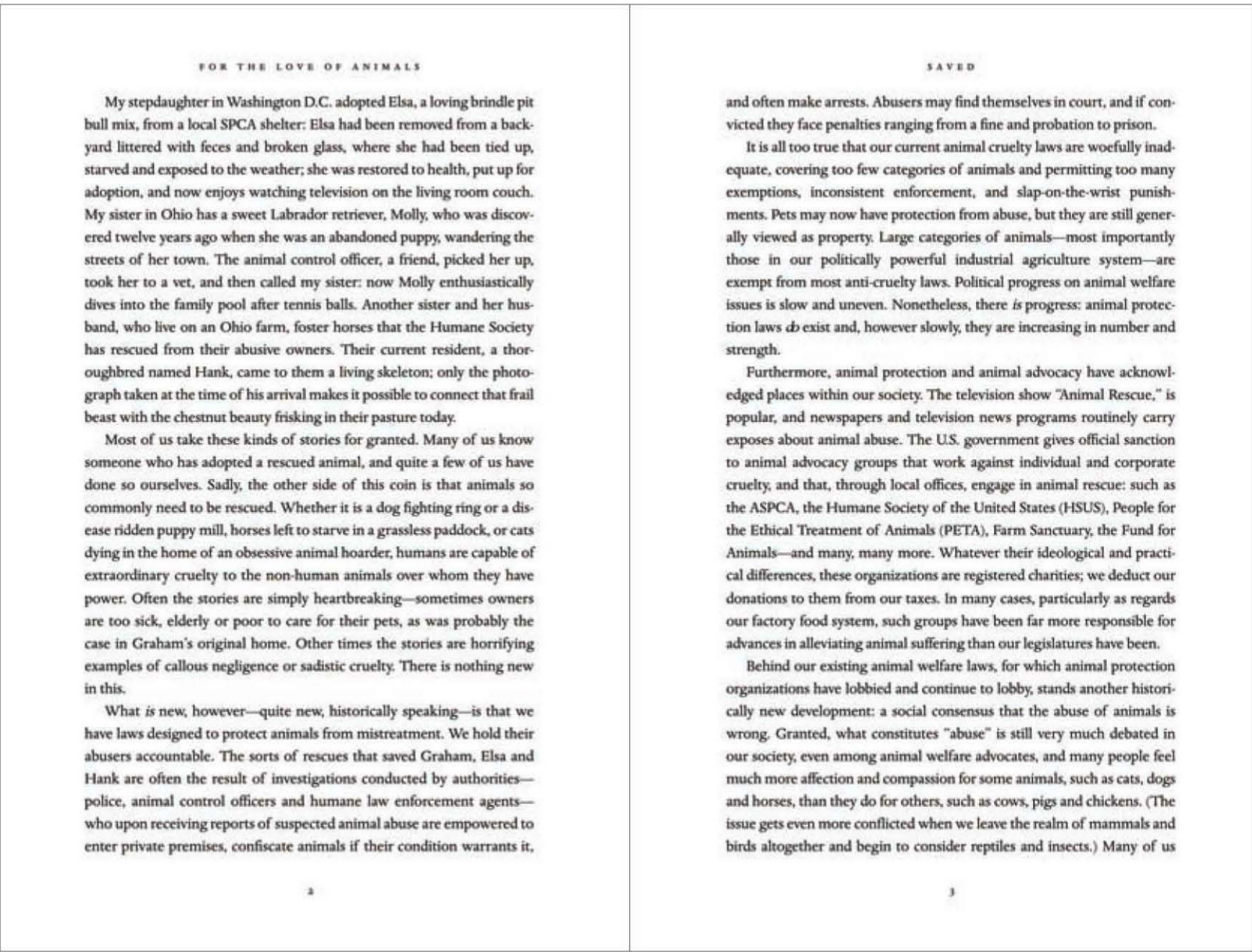


Basic type size is a crucial factor for readability. A successful page incorporates a type size that sits comfortably in the width of the text column. If the type is justified, a type size that is too large in proportion to a small text width will result in gappy word spacing.



A classical page design generally calls for a small head margin and a large foot margin. Gutter margins are traditionally smaller than the outside margins. Even simple, single-column pages normally take a marker, such as a running head or running foot, and a page number.

Carefully consider the leading, or interlinear space. Allow enough space to avoid typesetting that looks like a dense, gray mass. Conversely, setting too much space can result in type that looks more like texture than readable text.



and often make arrests. Abusers may find themselves in court, and if convicted they face penalties ranging from a fine and probation to prison.

It is all too true that our current animal cruelty laws are woefully inadequate, covering too few categories of animals and permitting too many exemptions, inconsistent enforcement, and slap-on-the-wrist punishments. Pets may now have protection from abuse, but they are still generally viewed as property. Large categories of animals—most importantly those in our politically powerful industrial agriculture system—are exempt from most anti-cruelty laws. Political progress on animal welfare issues is slow and uneven. Nonetheless, there *is* progress: animal protection laws *do* exist and, however slowly, they are increasing in number and strength.

Furthermore, animal protection and animal advocacy have acknowledged places within our society. The television show “Animal Rescue,” is popular, and newspapers and television news programs routinely carry exposes about animal abuse. The U.S. government gives official sanction to animal advocacy groups that work against individual and corporate cruelty, and that, through local offices, engage in animal rescue: such as the ASPCA, the Humane Society of the United States (HSUS), People for the Ethical Treatment of Animals (PETA), Farm Sanctuary, the Fund for Animals—and many, many more. Whatever their ideological and practical differences, these organizations are registered charities; we deduct our donations to them from our taxes. In many cases, particularly as regards our factory food system, such groups have been far more responsible for advances in alleviating animal suffering than our legislatures have been.

Behind our existing animal welfare laws, for which animal protection organizations have lobbied and continue to lobby, stands another historically new development: a social consensus that the abuse of animals is wrong. Granted, what constitutes “abuse” is still very much debated in our society, even among animal welfare advocates, and many people feel much more affection and compassion for some animals, such as cats, dogs and horses, than they do for others, such as cows, pigs and chickens. (The issue gets even more conflicted when we leave the realm of mammals and birds altogether and begin to consider reptiles and insects.) Many of us

beck became particularly celebrated for his remarkable mechanical extravaganzas. The “Wonderful and Magnificent MACHINE” he displayed in 1729, for instance, featured among several other marvels a scene of Orpheus charming the wild beasts and an “Aviary of Birds,” whose song (or so Pinchbeck’s advertisement boasted) was “imitated to so great Perfection as not to be distinguished from Nature itself.” The machine also contained a dog and a duck playing, fish jumping in the sea, and a river in which swans swam, fished and fledged, “their Motions as natural as tho’ really alive.”<sup>16</sup>

Human and animal machines had been a sight on the European cityscape since the advent of the great town clocks adorned with figures that creaked into motion at certain hours. The fourteenth-century clock tower in the cathedral of Strasbourg, for instance, housed a mechanical cock that announced noon by crowing and flapping its wings. In the form of animated waxworks, peepshows, panoramas, and the playhouses’

their own kinds of knowledge, which is by definition limited to their spheres—and that this is true of humans, too. Rather than superior knowledge, it is actually “the ignorance of men concerning other creatures,” Cavendish wrote, that permits them to despise non-human animals, considering themselves “petty Gods in Nature.”<sup>14</sup> The duchess expressed her contempt for this self-importance in her speech, in her prose and, most eloquently, in her poems:

*[Man] is so Proud, thinks onely he shall live,  
That God a God-like Nature did him give.  
And that all Creatures for his sake alone,  
Was made for him, to Tyrannize upon.*<sup>15\*</sup>



SIX YEARS AFTER he witnessed Margaret Cavendish’s visit to the Royal Society, John Evelyn went to see an exhibition called Paradise—a mechanical re-enactment of the creation of the world. Evelyn admired “the representations of all sorts of animals, handsomely painted on boards or cloth, & so cut out & made to stand & move, fly, crawl, roar & make their several cries, as was not unpretty.” Clockwork scenes such as this were extremely popular throughout the long eighteenth century (and after), whether exhibited at shops and private showrooms or amazing the crowds at Bartholomew Fair. In the early 1700s, the clockmaker Christopher Pinch-

\*When discussing human and non-human animals in a historical context, the question of language is a vexed issue. During the era covered in this book, as is often still the case today, the word “animal” and other words such as “beast” and “brute” referred to non-human animals (unless metaphorically applied to humans). I will follow this traditional practice, except when otherwise noted. I will usually se “animal” to refer to non-human vertebrates, but i earlier historical periods it could be applied to insects and other invertebrates as well. The usual eighteenth-century practice of designating the entire human species as “man,” however, is one that I generally try to avoid in my own language, though this is difficult when attempting to convey a sense of an earlier historical period. Furthermore, it does reveal the patriarchal attitudes underlying that usage, as Margaret Cavendish was well aware.

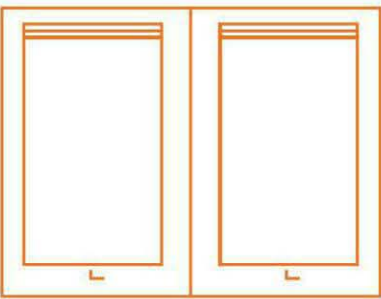
CHAPTER TITLE



Margaret Cavendish, noblewoman and intellectual. Frontispiece, Philosophical and Physical Opinions, 1655



# 12. Design with Ample Margins



If a project contains many pages, a good practice is to leave a gutter margin large enough to keep the text from getting lost in the binding. When the project is a book, a spread that looks proportionate on screen or in laser printouts can change radically once the book is printed and bound. The amount of spatial loss in the gutter depends on the length of the book or brochure as well as the binding method. Whether the piece is perfect bound, sewn, or saddle stitched, it's a good idea to make certain that nothing goes missing.

**BINDING METHODS AND MARGINS**  
Depending on the number of pages in a project, some binding methods cause type to get lost in the gutters more than others. A project with a sewn or notch binding can be opened flatter than a perfect-bound (glued) project. Type may get lost in the gutter of a perfect-bound project and readers may be reluctant to crack the binding when pulling the book open. If the project is spiral bound, leave enough space in the gutter for the spiral holes.

Project  
Sauces

Client  
John Wiley and Sons

Design  
BTDNyc

Eight hundred-plus pages of hard-core cooking information begs for—and receives—healthy portions of gutter space.

Images are from *Sauces*, published by John Wiley & Sons, © 2008 by James Peterson. Reprinted with permission of John Wiley & Sons, Inc.



Wide gutter margins ensure that important recipe instructions remain easy to read, without text slipping into the gutter.



BOLLITO MISTO

You can make a bollito misto starting out with water, but making it with broth, especially veal broth, will take it to new heights. Making a bollito misto—an assortment of poached meats—in veal broth is an ultimate luxury because you end up with a double broth that’s almost as clear as consommé. While you can make a bollito misto as sybaritic as you like by poaching fancy tender cuts of meat in the broth during the last 30 minutes or so of cooking, the soul of a bollito misto is based on slow cooking tough cuts of meat that provide flavor and sapidity to the broth. Osso buco is de rigueur and oxtail and tongue are good additions. A piece of pork shoulder—have the butcher cut off the 4 shoulder ribs attached to the pork loin—also adds flavor and plenty of juicy meat. Ideally the meat is served with two sauces, a tangy tartar-like green sauce based on homemade mayonnaise and mostarda di Cremona, a sauce of candied fruits that sometimes is made with mustard oil or mustard seeds. (Mostarda refers to the wine must that was used in the sauce in centuries past.)

YIELD: 12 SERVINGS

veal tongues	2	2
two-inch thick rounds of osso buco	6	6
large pieces of oxtail	12	12
three-pound pork shoulder section (last four ribs of the pork loin, tied in two directions with kitchen string)	1	1
leeks, greens removed, whites halved lengthwise and rinsed, leeks tied together	6	6
large carrots or 2 bunches medium carrots, peeled, large carrots cut in half lengthwise, cut into 2-inch sections	3	3
bouquet garni		
veal broth or water	about 6 quarts	
mostarda di cremona (see below)		
green sauce (see below)		

1. Put the veal tongues in a pot with enough cold water to cover and bring to the boil over high heat. Drain and rinse with cold water. Remove any loose or unsightly veins hanging from the tongue. Don’t worry about peeling off the membrane covering the tongue; it will be easier to remove when the tongue is done cooking.
2. Put all the ingredients (except the sauces) in a pot with enough cold veal broth or water to cover. Bring to a gentle simmer and simmer until the meat pulls away from the oxtails with no resistance, after about 3 hours. Take out the tongues and peel away the membrane covering the top and sides.

3. To serve, slice the tongue and the pork shoulder and serve them on heated soup plates with the vegetables—give everyone a half a leek and a couple of carrot sections—and pieces of the oxtail and osso buco. Ladle some broth into each soup plate. Pass the sauces at the table.

MOSTARDA DI CREMONA

This ancient fruit sauce is the classic accompaniment to bollito misto. It is sold by on-line gourmet stores but you can also make it yourself if it’s the summer and you have access to the fruit. If you can’t find all the fruit, just substitute more of the others.

YIELD: 6 CUPS

under ripe pears, peeled, cored, cut lengthwise into wedges	2	2
quince or large apple, peeled, cored, cut into wedges	1	1
sugar	3 cups	3 cups
white wine vinegar or sherry wine vinegar	2 cups	2 cups
cherries, pitted	1 cup	250 milliliters
apricots, halved and pitted	½ pound	225 grams
large peach, pitted, cut into wedges	1	1
large figs, halved	5	5

1. Simmer the pears and apples with the sugar and vinegar until soft and then add the remaining fruit and simmer gently for 10 minutes. Gently remove the fruit with a skimmer or spider and reserve in a bowl while you boil down the poaching liquid until it is syrupy. Put the fruit back in the syrup and simmer for 5 minutes. Put the fruit in sterile jars and pour over the syrup. The mostarda should keep in the refrigerator for weeks.

Green Sauce

A quick trick for making this sauce is to use bottled mayonnaise as a base. When you add additional olive oil and vinegar, no one will ever know you started with the bottled variety.

YIELD: ½ CUP

mayonnaise, either homemade or bottled	¼ cup	65 milliliters
minced chives	3 tablespoons	10 grams
chopped capers	3 tablespoons	10 grams
chopped parsley	3 tablespoons	10 grams
chopped tarragon	2 tablespoons	6 grams

4 STOCKS, GLACES, AND ESSENCES

A stock is a flavorful essence made by cooking meat, fish, or vegetables in water or broth. The purpose of stocks is sauce making: it is used to replace the moisture and savory components that are released by meats and fish during cooking. Glaces are stocks that have been slowly cooked down to reduce to a thick syrup. These are convenient to have on hand in professional kitchens because they keep well and can be added to soups or other sauces at the last minute to give a richer flavor a deeper color.



chopped chervil (optional)	2 tablespoons	6 grams
chopped sorrel (optional)	3 tablespoons	10 grams
mustard	1 tablespoon	15 grams
wine vinegar or more as needed for acidity and thinning the sauce	1 tablespoon	15 milliliters
extra virgin olive oil	1 cup	250 milliliters
salt		
pepper		

Whisk the herbs, mustard and vinegar into the mayonnaise and then whisk in the oil in a steady stream. Season to taste with salt and pepper. For a greener more subtly flavored sauce, puree the sauce with an immersion blender.

Model for Preparing Braises and Stews

MEAT	MARINADE INGREDIENTS (Optional)
<b>Beef</b>	<b>Liquids</b>
Braising: bottom round, rump (well-larded)	Red or white wine
Stewing: shank, short ribs, chuck, round (well-larded)	Vinegar (good-quality wine or cider)
<b>Lamb</b>	<b>Oils</b>
Braising: whole shoulder	Olive
Stewing: shoulder, leg (well-larded), shanks	Grape seed
	Insert-tasting peanut or safflower
<b>Veal</b>	<b>Aromatic Vegetables</b>
Braising: shoulder, loin, round (well-larded), breast	Onions
Stewing: shoulder, shank	Garlic
	Carrots
<b>Pork</b>	Celery
Braising: shoulder	Turnips
Stewing: shoulder, shank	Herbs
	Parsley
<b>Poultry</b>	Bay leaf
Stewing: older hens or roosters, duck legs, goose (larding of breasts is suggested)	Thyme
	Tarragon
<b>Game</b>	Hyslop
Braising and stewing: older animals or tougher cuts from large animals such as deer or boar	Basil

continues

Model for Preparing Braises and Stews (continued)

<b>Spices</b>	purees prepared on the side from garlic, beans, mushrooms, potatoes, turnips,celeriac root, and the like)
Juniper berries	Liver (usually for poultry, game, or rabbits)
Cloves (usually stuck into onions)	Blood (usually for game and rabbit livers, but also coq au vin)
Peppercorns	Butter
<b>Moistening Ingredients</b>	Foie gras (pureed with butter)
Water	
Wine (white, red, and fortified wines, alone or in combination)	<b>Final Flavorings</b>
Stock (neutral, such as veal or chicken, or the same type as the meat being braised)	Fines herbs (without tarragon, or tarragon alone, usually for chicken, pork, or veal)
Spirits (brandy, whiskey, more – flamed)	Assertive herbs (usually for red meats or game, such as thyme, marjoram, oregano, basil)
Beer	Spirits (Cognac, Armagnac, marc/brandy, eaux de vie, whiskey)
Cider	
<b>Aromatic Vegetables</b>	<b>Garnitures</b>
Same as those used in the marinade.	The following are heated in the braising liquid: Carrots (cylinders with core removed, turned, julienne, batonnets, for instance)
<b>Herbs</b>	Turnips (turned, julienne)
Same as those used in the marinade.	Pearl onions
<b>Spices</b>	Garlic cloves (peeled)
Same as those used in the marinade.	Mushrooms
<b>Liaisons (optional)</b>	Truffles
Flour (used to coat meat before browning or sprinkled over during browning; beurre manié used at the end to finish the braising liquid)	These garnitures are sautéed or heated separately at the end of cooking: Wild mushrooms (with herbs, garlic, shallots)
Arrowroot/cornstarch (combined with water, used to finish the braising liquid; produces a glossy appearance)	Artichoke hearts
Vegetable puree (pureed aromatic vegetables taken from the braise or stew, or vegetable	Poultry or rabbit livers
	Olives
	Croûtons
	Bacon lardons

Generous margins take into account elements such as charts and sidebars, which are set to wider measures than text. Wide margins also act as buffers for images.

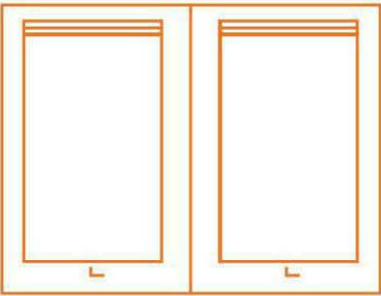
15 BUTTER SAUCES

Butter sauces can be classified into four categories. In these slow-simmer sauces, cold butter is whisked into a flavorful liquid base. Butter butter sauces are made by cooking whole butter in a moist pan so that it breaks. These sauces are then usually finished with lemon juice or wine vinegar. Compound butters are prepared by cooking cold whole butter with flavorful ingredients, such as herbs or reduced vegetable purées. Whipped butters are prepared in the same way as compound butters, except that a hot flavorful liquid is also incorporated into the butter.





# 13. Work in Proportion



Keep proportions in mind, even for the page foot, and leave plenty of space for your page number.

## THE GOLDEN RATIO

Designers often work by eye and instinct to determine the most handsome proportions. They then find that other people working in the realm of space and planning have similar approaches, using similar proportions and ratios. The golden ratio has been used in art and architecture for thousands of years. Also called the golden section, the golden ratio

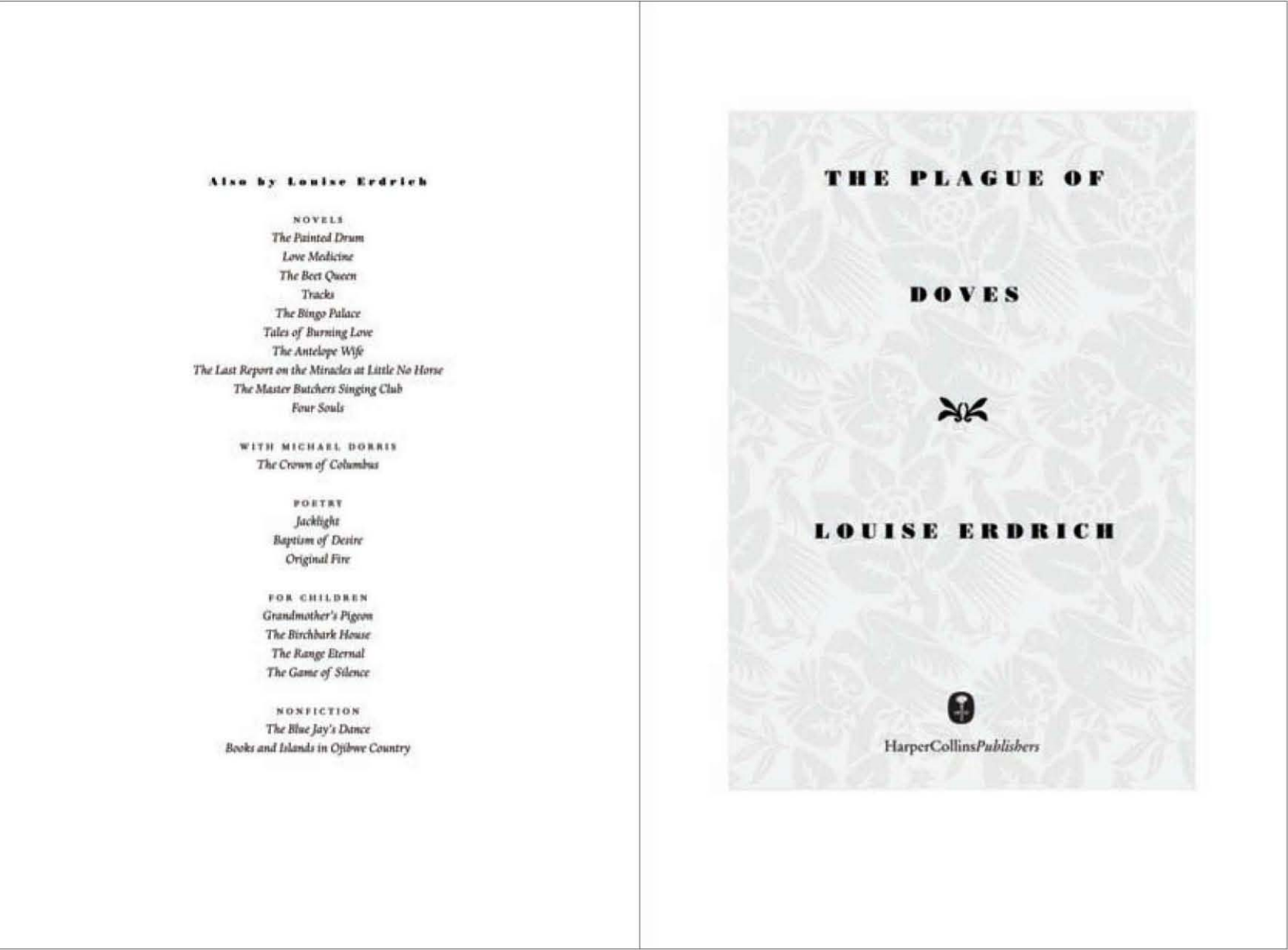
describes a ratio of elements, such as height to width. The ratio is approximately 0.618. In other words, the smaller segment (for example, the width) is to the larger segment (the height) as the larger segment is to the sum of both segments. So, a designer could have a measure that is 22 picas wide with a height of 35 picas 6 points. Most designers don't consciously use or even talk about the golden ratio, but it's discussed in many design books, so it's worth learning for your first cocktail party.

Project  
*The Plague of Doves*

Client  
HarperCollins

Design  
Fritz Metsch

An example of crystal goblet design, this simple text page allows the work of a major literary talent to shine. In her book, *The Crystal Goblet: Sixteen Essays on Typography*, typographer and scholar Beatrice Warde wrote that "printing should be invisible," and noted that quiet design is like a crystal goblet: "Everything about it is calculated to reveal rather than the hide the beautiful thing which it was meant to contain."



The foot margin (the margin at the bottom of the page) is slightly larger than the head margin. The screened, patterned art delicately

presents the title type, set in bold for a strong texture but in a small size for an understated look.



her own way, stamping, beating, and flapping her skirts So vehement was their dance that the birds all around them popped into flight, frightening other birds, so that in moments the entire field and the woods around it was a storm of birds that roared and blasted down upon the people who nonetheless stood firm with splayed missals on their heads The women forsook modesty, knotted their skirts up around their thighs, held out their rosaries or scapulars, and moved forward They began to chant the Hail Mary into the wind of beating wings Mooshum, who had rarely been allowed the sight of a woman's lower limbs, took advantage of his brother's struggle in keeping the censor lighted, and dropped behind In delight, watching the women's naked, round, brown legs thrash forward, he lowered his candelabra, which held no candles but which his brother had given him to carry in order to protect his face Instantly he was struck on the forehead by a bird hurtled from the sky with such force that it seemed to have been flung directly by God's hand, to smite and blind him before he carried his sin of appreciation any farther.

At this point in the story, Mooshum became so agitated that he often acted out the smiting and to our pleasure threw himself upon the floor He mimed his collapse, then opened his eyes and lifted his head and stared into space, clearly seeing even now the vision of the Holy Spirit which appeared to him not in the form of a white bird among the brown doves, but in the earthly body of a girl.

Our family has maintained something of an historical reputation for deathless romantic encounters Even my father, a sedate looking seventh grade teacher, was swept through the second World War by one promising glance from my mother And her sister, Aunt Geraldine, struck by a smile from a young man on a passenger train, raised her hand from the ditch she stood in picking berries, and was unable to see his hand wave in return But something made her keep picking berries until nightfall and camp there overnight, and wait quietly for another whole day on her camp stool until he came walking back to her from the stop sixty miles ahead My uncle Whitey dated the Haskell Indian Princess, who cut her braids off and gave them to him on the night she died of tuberculosis He remained a bachelor in her memory until his fifties, when he reformed and then married a small town stripper Agathe, or "Happy", left the convent for a priest My brother Joseph seduced an Evangelical Christian from the fold My father's second

cousin John kidnapped his own wife and used the ransom to keep his mistress in Fargo Despondent over a woman, my father's uncle, Octave Harp, managed to drown himself in two feet of water And so on As with my father, these tales of extravagant encounter contrasted with the modesty of the subsequent marriages and occupations of my relatives We are a tribe of office workers, bank tellers, book readers, and bureaucrats The wildest of us (Whitey) is a short order cook, and the most heroic of us (my father) teaches Yet this current of drama holds together the generations, I think, and my brother and I listened to Mooshum not only from suspense but for instructions on how to behave when our moment of recognition, or perhaps our romantic trial, should arrive.

The Million Names

IN TRUTH, I thought mine probably had occurred early, for even as I sat there listening to Mooshum my fingers obsessively wrote the name of my beloved up and down my arm or in my hand or on my knee If I wrote his name a million times on my body, I believed he would kiss me I knew he loved me, and he was safe in the knowledge that I loved him, but we attended a Roman Catholic grade school in the early 1960's and boys and girls known to be in love hardly talked to one another and never touched We played softball and kickball together, and acted and spoke through other children eager to deliver messages I had copied a series of these second hand love statements into my tiny leopard print diary with the golden lock The key was hidden in the hollow knob of my bedstead Also I had written the name of my beloved, in blood from a scratched mosquito bite, along the inner wall of my closet His name held for me the sacred resonance of those Old Testament words written in fire by an invisible hand Mene, mene, teckel, upharsin I could not say his name aloud I could only write it on my skin with my fingers without cease until my mother feared I'd gotten lice and coated my hair with mayonnaise, covered my head with a shower cap, and told me to sit in the bathtub adding water as hot as I could stand.

The bathroom, the tub, the apparatus of plumbing was all new Because my father and mother worked for the school and in the tribal offices, we were hooked up to the agency water system I locked the bathroom door,

The Plague of Doves



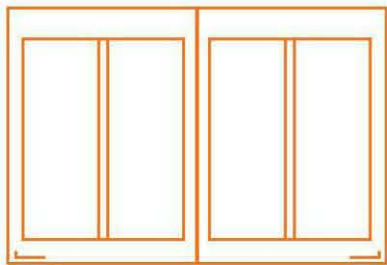
IN THE YEAR 1896, my great uncle, one of the first Catholic priests of aboriginal blood, put the call out to his parishioners that they should gather at Saint Joseph's wearing scapulars and holding missals From that place they would proceed to walk the fields in a long sweeping row, and with each step loudly pray away the doves His human flock had taken up the plow and farmed among German and Norwegian settlers Those people, unlike the French who mingled with my ancestors, took little interest in the women native to the land and did not intermarry In fact, the Norwegians disregarded everybody but themselves and were quite clannish But the doves ate their crops the same When the birds descended, both Indians and whites set up great bonfires and tried driving them into nets The doves ate the wheat seedlings and the rye and started on the corn They ate the sprouts of new flowers and the buds of apples and the tough leaves of oak trees and even last year's chaff The doves were plump, and delicious smoked, but one could wring the necks of hundreds or thousands and effect no visible diminishment of their number The pole and mud houses of the mixed bloods and the bark huts of the blanket Indians were crushed by the weight of the birds They were roasted, burnt, baked up in pies, stewed, salted down in barrels or clubbed dead with sticks and left to rot But the dead only fed the living and each morning when the people woke it was to the scraping and beating of wings, the murmurous sussuration, the awful cooing babble, and the sight, to those who still possessed intact windows, of the curious and gentle faces of those creatures

Bold, letterspaced running heads (headers) and folios (page numbers) give texture to a full page of type. Reading is easier with generous margins and ample leading.

A centered page number, or folio, is a signal of a classical design.



## 14. Give Columns Equality

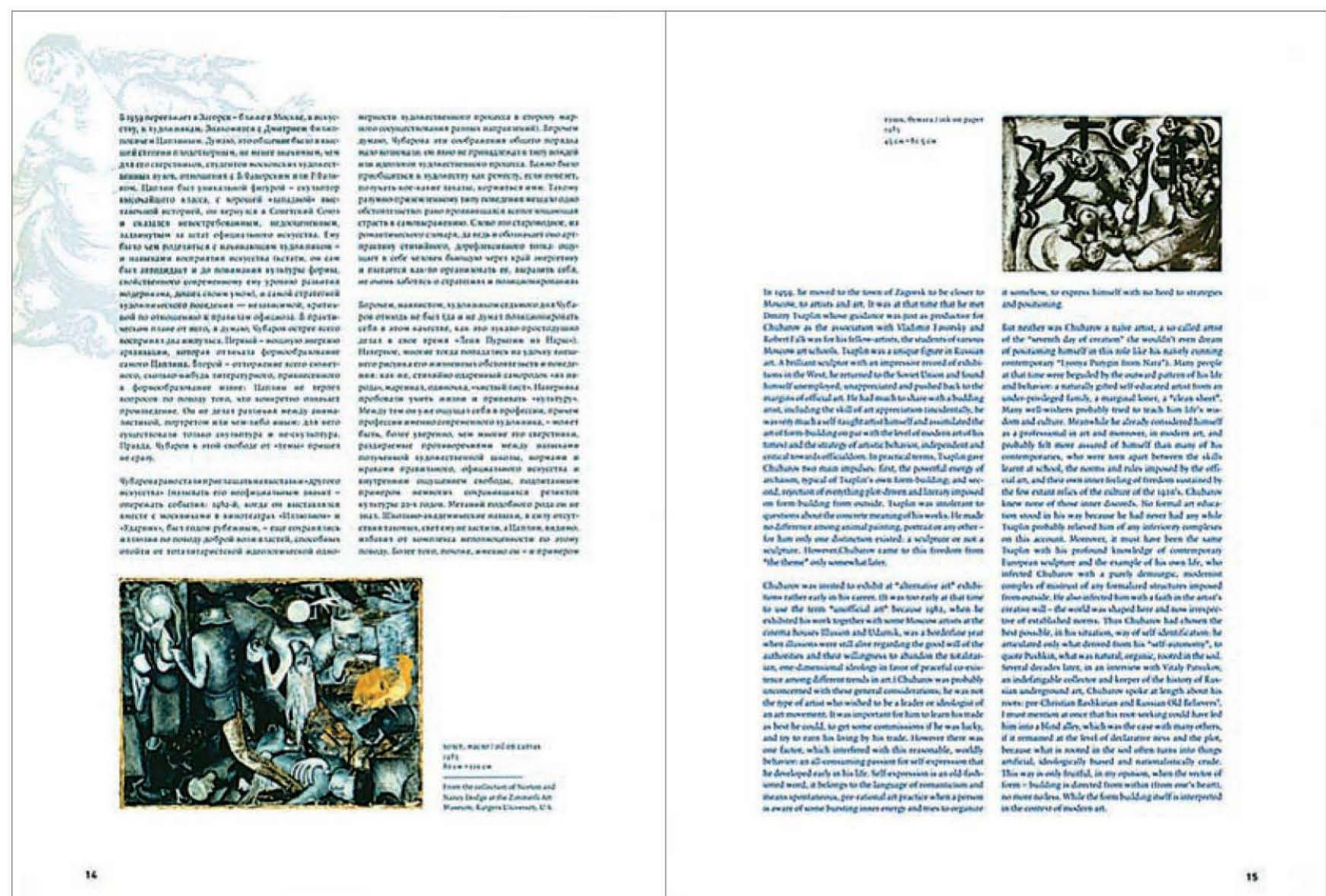


A grid with two even columns can control a large amount of material on a page. Symmetrical columns give a sense of great order and can support variations in image sizes and amounts of space.

Perfect for publications with international audiences, two even columns can present the same information in two different languages, coexisting equally.



Traditional justified columns provide a sense of order and comfort for conservative editors and readers.





определяется творческим неспособом проявлять в своем творчестве прозрачность и ясность. Табурасинские в пространстве произведения отбрасывают «линейно-образы» звуковидия, чем-то напоминающие «фигурки» структуры, устойчивую амбивалентную социальную систем, перепеределанные элементы повара, откровенно обжалуют идеологию арт-директор Евгения Чубрикова, его отсылки к вымыслам массовой культуры. Но в художественных интересах картинного пространства они трансформируются, скорее, как условия, как выразительные символы, спотыкаясь о некое «что-то не так», перекрывают или возмущаются в неопределенном сатори. Эти «художественные» дарят нам шанс сопоставления с неопределенным при контакте с, казалось бы, идеальным окончанием. Они спотыкаются и дают или однородной абстракции над витальностью знаменитости как выгода против здравого смысла, как выделение в целостное безумие. В такой стратегии их образы утверждают новый принцип абстракции, освобожденный от власти дикого монолога звуковидия, но реализующий себя в контексте нового смыслового поля, «звучания» интроспективного чувства в интеллектуальную рефлексию. Они естественно возникают в своем существовании и вступают, находясь в разрыве как горизонтальная модель

нового художественного сознания, прорывая типичную  
жизную ограниченность через жест своеобразной  
«демонстрации».

Сами теологизмы являются *тезисами* Чубрава, те способности комментировать и описывать саму себя порождают эффект курьеза как нового живого объекта. Эти сами являются раскрытиями в чистом состоянии по их жизни, как воспоминание о картине, где в туцию из формального шума падает в конце белой абстрактной щелости, неопределенно, по выражению Илья Кибальца. Не «полюс», не многослойный ландшафт, бестелесный вырванный со всеми своими ассоциативными радями, где подлинным сам культуральной реальности прослеживают (хотя прощание, подбрасывая взгляд — все это свидетельствует о новых ступенях ориентации в искусстве абстракции. Они говорят о состоянии и абстрактных канонах молель и о рождении ее абсолютно новой теистости, отрицательной и теистически преобразованной. Эти новые формы манипулируют седлами и обложками ее исторического прошлого и подсказывают собственное личное внутреннее самца злодана. В них присутствуют созидательные цитаты мирового культурологизма, включающие цитаты



Дипломаты и разведчики армии Давида Гегемия присутствуют в пограничной структуре или транзитной, представляющей архаичный мир и мир вандаль из его края раннего века. Они всегда не выходят из реальности войны и войны. Значение (символика) в политике Евгения Чубарова коррелирует с теми крайними «цивилизационными» этапами, которые в его концепции, раскрытой на всю не вычужденную сложность.

Другие люди: «Справедливый человек», 141 ff

Closed and open-ended curves of Jackson Pollock exist in contemporary culture as translators, conveying the archaic world and that of the modern-age art of the signs and its. They never disappear from view in our mythology. The sign combination in the art of Figures Chaixes corresponds to the archetypes of thematic terms, pulsing in his compositions and disclosing the meaning of their yet unexpressed messages.

Jakob Polack, 'Pogo-few black birds', 1938

[illegible]

Буканов Г.И., «Труды АН», 1964, т. 10, кн. 1, с. 124

A search for original images related to the birth of human history, its archetypes inspired a postmodernist dialogue, unconstrained by any external influences. The English novelist, poet and artist William S. Burroughs and Eugene Chabrier, a Moscow artist of our times, have in a Baskin-Robbins village opened a thematic culture, both find a place in this dialogue. The same landscape, the same artistic style, the same extreme psychological states, it's as if they followed the same canon or had the same things before their eyes. These similarities have also been predicted by the independent American film director Jeremiah in his film *Donald Men*, in which two men are conditioned: a white man named Elias, as the famous English poet, and an Indian, who is immersed in his archaic mythology.

William Wills, "The body of Christ bound by Adam and Eve" (14)

abstraction, one that is free from the pressure of the artist's monologue and one that realises itself in the context of a new field of meaning, packaging spontaneous feelings into intellectual reflection. It emerges naturally as densities and empty spots, inflows and gaps, as a horizontal model of a new artistic consciousness, breaking through the hypnosis of the sign surface by way of a deconstructing gesture.

The technology of Chabot's art, its capacity for self-commentary and self-description, creates paintings that have the effect of being objects of pure nostalgia for painting. A recollection of a painting where in the thick of the information noise, as in a cocoon, a former masterpiece of abstract art is concealed, "impenetrable" to quote Ilya Kabakov. Its style and complex landscapes, brilliantly structured with all their associations, where different layers of artistic reality show through the preface, suggesting all sorts of fiddles – all this testifies to the new, deep-going orientations in abstract art. They demonstrate the withering of the abstract avant-garde models and the emergence of a new conceptually, carefully thought out and genetically transformed. These new forms manipulate with the traces and debris of history and the consequences of the artist's personal experience. Intentional quotation from the world cultural heritage is evident in

this art, including whole movements and trends, skillfully weaved into a new cultural context. Moreover, you find in its expert-like continuity Chabon's self-questioning and his mythologies existing in the collisions of dissimilar returns about the imagery and style of abstract expressionism, turning his heroic structures into archeological finds and ready-made objects. Both Jackson Pollack and Mark Tobey as well as the German "New Wave" are impressed in Chabon's intellectual energy much like film stars' names are on Hollywood plates. Post-historic hand-writing reveals obvious legends in their contours of the remains of gilding, where respect borders on notions much broader than cultural memory, where irony alludes to the games in the labyrinths of time and space. In Einstein's shifted geometry with its "parallel" simultaneity and relativity, these endless labyrinths bring to mind the abandoned caves and tunnels in Egyptian pyramids. Half-filled with crumbled stone, sand-drips and excrencencies; they can be viewed both horizontally and vertically. Here you find forgotten and lost texts that were once declared revelations and prophecies. These multi-dimensional sign-bearing structures are being cleared and sorted out to be transformed into illuminations or oppositions like paradoxical tactile surfaces or puttings on the margins where the artist himself "archaeologizes" his mysterious verbalism weaving the fabric of a universal manuscript that



Бориславковская. Замирающие с исполняемыми актами телесной восприимчивости в «пространство-вещность» и материальность Телес. Измененная проблема «пространственно-вещности» сегодня становится общей для европейской и русской архитектуры, передела из «стадии» смещения в «стадию» пространства. Газовый Чубриев в этих телесных формах обретает свои собственные измерения.

James Curren, "Upbeat", 1986

Pseudo-painting of Sigmar Polke, based on new technologies, returns us to pure "subjectivity" and materiality of the text as such. It is precisely the problem of "space as text" that has become common for European and Russian cultures, marked by the fact of transition from the texture of meaning to the texture of space. In these textual layers Espery Chicharov acquires his own dimension.

Sigmund Fella, *Editorial*, 1874

Для В. Чубарова, так же как и для А. Плевада, обращение к подлинности должно вылиться в некие формы различия, чем отличающаяся от литературной реальность. «Демонизм» А. Плевада, символизирующий абсолютное отрицание не только буржуазной социальности, фактически не не отрицательное существо — знак, означающий связь с духовной атмосферой В. Чубарова.

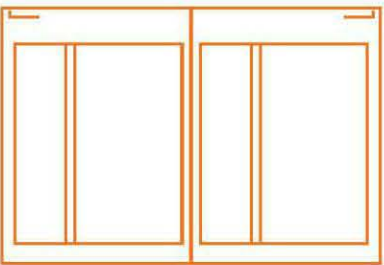
A free G.I. #100

For Chabane, the same as for A. Penk, alludes to the subconscience provided an outlet to other forms of stability, distinct from those offered by the surrounding totalitarian reality. Penk's "Dionysus", symbolizing absolute resistance to totalitarian sociality, are in fact the same snake-like creature-signs, which infuse with dynamism Chabane's compositions as well.

A.R. Peck, "C.E.I." 1989



# 15. Design for Function



Although a typical approach to a two-column grid employs columns of equal widths, a two-column grid can consist of two unequal columns. When the purpose of an information-rich piece is to be open, readable, and accessible, an option is to construct a

grid containing a narrow column and a wider column. The wider column works well for running text and enables the author(s) to deliver a coherent running narrative, while the narrow column can hold material such as captions, images, or tables.



Used for captions, a narrow column can work readably, whether the caption appears on a chapter opener or a text page. Note that chapter openers often have more space before the text starts (also known as a sink, or drop) than a normal text page.

Project  
*Extreme Textiles*

Client  
Smithsonian, Cooper-Hewitt,  
National Design Museum:  
Extreme Textiles Exhibition  
Catalog

Design  
Tsang Seymour Design

Design Director  
Patrick Seymour

Designer  
Susan Brzozowski

An exhibition catalog weaves different formats together, depending on the needs of the material.



Successful and balanced grid construction employs a wide column that is double the width of the narrow column. The type in the narrower column is set in the same typeface as the running text but in a lighter-weight font. Using varying font weights adds rich texture.





Fig. 3 Impressions left by the airbags of the Mars Exploration Rover (MER) Opportunity in Martian soil, January 24, 2004

This classic plain weave has the greatest strength and stability of the traditional fabric structures. While no textiles survive from the earliest dates, impressions in clay of basic woven cloth demonstrate its use from at least 7000 BC.<sup>5</sup> Older than metal-working or pottery-making, perhaps even older than agriculture, cloth-weaving has a very primary relationship to the pursuits of humankind.<sup>6</sup>

It is fitting, then, that among the first marks made by man in the soil of Mars was that of a plain woven fabric: an impression made by the impact of the airbags (Fig. 3).<sup>7</sup> Each bag has a double bladder and several abrasion-resistant layers made of tightly woven Vectran. Like most synthetic fibers, Vectran liquid crystal polymer is extruded from a liquid state through a spinneret, similar to a shower head, and drawn into filament fibers. The stretching of the fiber during the drawing process orients the polymer chains more fully along the fiber length, creating additional chemical bonds and greater strength. Vectran provides equal strength at one-fifth the weight of steel. Weight is of premium importance for all materials used for space travel, and Warwick Mills, the weaver of the fabric for the bags, achieved a densely woven fabric at a mere 2.4 ounces per square yard, but with a strength of 350 pounds per inch.<sup>8</sup>

The materials are also required to perform at severe temperatures. Because impact occurs two to three seconds after the inflation of the airbags, the fabrics endure their greatest stresses at both extremes of temperature: the explosive gasses that inflate the bags may elevate the temperature inside the

bladder layers to over 212°F, but the temperature on the Martian surface is -117°F. Retraction of the airbags to allow the egress of the rovers required that the fabrics remain flexible at these very low temperatures for an extended period of time—about ninety minutes for the deflation and retraction process. Two other fiber types, aramid fibers (Kevlar 29 and Technora T340) and ultra-high molecular weight polyethylene (UHMWPE) Spectra 1000, were also considered during the development of the Pathfinder airbags. Spectra, a super-drawn fiber, is among the strongest fibers known—fifteen times stronger than steel. However, it performs poorly at extreme temperatures, and so was eliminated early in the development process. Vectran was ultimately selected for the best performance at low temperatures, but Kevlar 129 was used for the tethers inside the bags because of its superior performance at higher temperatures.

The rovers themselves are also textile-based; they are made from super-strong, ultra-lightweight carbon-fiber composites, which are being widely used for aerospace components as well as high-performance sports equipment.<sup>9</sup> As composite reinforcements, textiles offer a high level of customization with regard to type and weight of fiber, use of combinations of fibers, and use of different weaves to maximize the density of fibers in a given direction. Fiber strength is greatest along the length. The strength of composite materials derives from the intentional use of this directional nature. While glass fibers are the most commonly used for composites, for high-performance products the fiber used is often carbon or aramid, or a combination of the two, because of their superior strength and light weight.

One advantage of composite construction is the ability to make a complex form in one piece, called monocoque construction. A woven textile is hand-laid in a mold; the piece is wetted out with resin and cured in an autoclave. The textile can also be impregnated with resin and cured without a wet stage. The same drape or hand that makes twill the preferred weave for most apparel is also desirable for creating the complex forms of boats, paddles, bicycle frames, and other sports equipment. The weft in a twill, rather than crossing under and over each consecutive warp, floats over more than one warp, and with each subsequent weft the grouping is shifted over one warp, creating the marked diagonal effect typical of twills (Fig. 8).

Boat builders were among the first to experiment with carbon-reinforced composites. One early innovator, Edward S. ("Ted") Van Dusen, began making carbon-fiber composite racing shells in the 1970s (Fig. 7). The critical factor in shell design is the stiffness-to-weight ratio, with greater stiffness meaning that more of the rower's power is translated into forward motion. Van Dusen found that all of the standard construction materials had about the same specific stiffness, or stiffness per unit weight, and began experimenting with glass, boron, and carbon fiber-reinforced composites.<sup>5</sup>

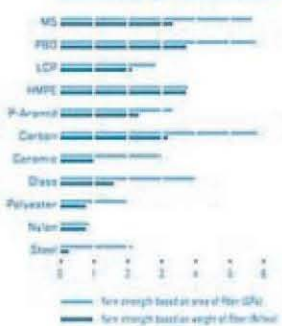
For his Advantage racing shells, Van Dusen uses glass fiber in a complex twill commonly known as satin weave. In a satin, each weft may float over

When there are few or no images, the structure of two uneven columns can support a page with nothing in the smaller text column.

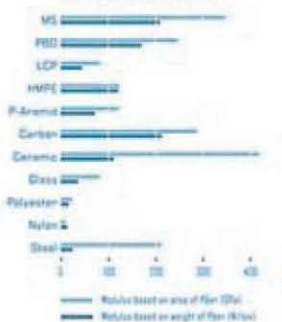
Rules can function as devices to either divide the space or connect columns within the space. Here, the blue rules become part of the weave of the page without overwhelming the material; they also denote new paragraphs.

The numbers in these tables represent typical values of some important fiber properties; the actual behavior of fibers may differ as variants are produced for diverse end uses. These numbers were compiled from many different sources and are meant for illustration purposes only.

#### COMPARISON OF YARN STRENGTH



#### COMPARISON OF MODULI



#### CARBON

Thomas Edison first used carbon fiber when he employed charred cotton thread to conduct electricity in a lightbulb (he patented it in 1879). Only in the past fifty years, however, has carbon developed as a high-strength, high-modulus fiber.<sup>5</sup> Oxidized then carbonized from polyacrylonitrile (PAN) or pitch precursor fibers, carbon's tenacity and modulus vary depending on its starting materials and process of manufacture.<sup>9</sup>

Less dense than ceramic or glass, lightweight carbon-fiber composites save fuel when used in aerospace and automotive vehicles. They also make for strong, efficient sports equipment. Noncorroding, carbon reinforcements strengthen deep seawater concrete structures such as petroleum production risers.<sup>10</sup> Fine diameter carbon fibers are woven into sails to minimize stretch.<sup>11</sup> In outer apparel, carbon fibers protect workers against open flames (up to 1000°C/1,800°F) and even burning napalm: they will not ignite, and shrink very little in high temperatures.<sup>12</sup>

#### ARAMIDS

Aramids, such as Kevlar (DuPont) and Twaron® (Teijin), are famous for their use in bulletproof vests and other forms of ballistic protection, as well as for cut resistance and flame retardance. Initially developed in the 1960s, aramids are strong because their long molecular chains are fully extended and packed closely together, resulting in high-tenacity, high-modulus fibers.<sup>13</sup>

Corrosion- and chemical-resistant, aramids are used in aerial and mooring ropes and construction cables, and provide mechanical protection in optical fiber cables.<sup>14</sup> Like carbon, aramid-composite materials make light aircraft components and sporting goods, but aramids have the added advantages of impact resistance and energy absorption.

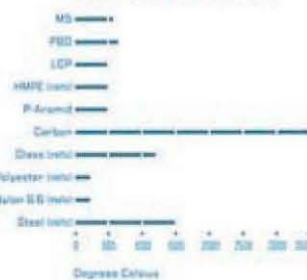
#### LIQUID CRYSTAL POLYMER (LCP)

Although spun from different polymers and processes, LCPs resemble aramids in their strength, impact resistance, and energy absorption, as well as their sensitivity to UV light. Compared to aramids, Vectran (Celanese), the only commercially available LCP, is more resistant to abrasion, has better flexibility, and retains its strength longer when exposed to high temperatures. Vectran also surpasses aramids and HMPE in dimensional stability and cut resistance: it is used in wind sails for America's Cup races, inflatable structures, ropes, cables and restraint lines, and cut-resistant clothing.<sup>15</sup> Because it can be sterilized by gamma rays, Vectran is used for medical devices such as implants and surgical-device control cables.<sup>16</sup>

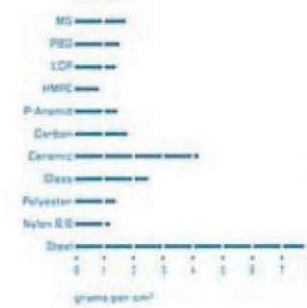
#### HIGH-MODULUS POLYETHYLENE (HMPE)

HMPE, known by the trade names Dyneema (Toyobo/DSM) or Spectra (Honeywell), is made from ultra-high molecular-weight polyethylene by a special gel-spinning process. It is the least dense of all the high-performance

#### DECOMPOSITION TEMPERATURE



#### DENSITY



fibers, and the most abrasion-resistant. It is also more resistant than aramids, PBO, and LCP to UV radiation and chemicals.<sup>17</sup> It makes for moorings and fish lines that float and withstand the sun, as well as lightweight, cut-resistant gloves and protective apparel such as fencing suits and soft ballistic armor. In composites, it lends impact resistance and energy absorption to glass- or carbon-reinforced products. HMPE conducts almost no electricity, making it transparent to radar.<sup>18</sup> HMPE does not withstand gamma-ray sterilization and has a relatively low melting temperature of 150°C (300°F)—two qualities that preclude its use where high temperature resistance is a must.

#### POLYPHENYLENE BENZOBISOXAZOLE (PBO)

PBO fibers surpass aramids in flame resistance, dimensional stability, and chemical and abrasion resistance, but are sensitive to photodegradation and hydrolysis in warm, moist conditions.<sup>19</sup> Their stiff molecules form highly rigid structures, which grant an extremely high tenacity and modulus. Apparel containing Zylon® (Toyobo), the only PBO fiber in commercial production, provides ballistic protection because of its high energy absorption and dissipation of impact. Zylon is also used in the knee pads of motorcycle apparel, for heat-resistant work wear, and in felt used for glass formation.<sup>20</sup>

#### PIPD

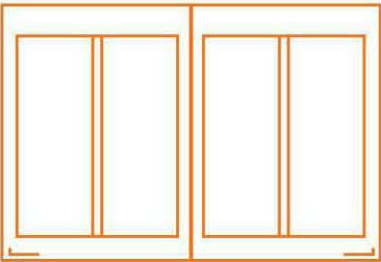
PIPD, M5 fiber (Magellan Systems International), expected to come into commercial production in 2005, matches or exceeds aramids and PBO in many of its properties. However, because the molecules have strong lateral bonding, as well as great strength along the oriented chains, M5 has much better shear and compression resistance. In composites it shows good adhesion to resins. Its dimensional stability under heat, resistance to UV radiation and fire, and transparency to radar expands its possible uses. Potential applications include soft and hard ballistic protection, fire protection, ropes and tethers, and structural composites.<sup>21</sup>

#### HYBRIDS

A blend of polymers in a fabric, yarn, or fiber structure can achieve a material better suited for its end use. Comfortable fire-retardant, anti-static clothing may be woven primarily from aramid fibers but feature the regular insertion of a carbon filament to dissipate static charge. Yarns for cut-resistant applications maintain good tactile properties with a wrapping of cotton around HMPE and fiberglass cores. On a finer level, a single fiber can be extruded from two or more different polymers in various configurations to exhibit the properties of both.



16. Rules Rule!



Sometimes, instructional material includes so many discrete chunks of information that a page needs more than mere space between the columns for readability. In such cases, a vertical rule can function as a dividing line between columns.

Horizontal rules can separate information within columns by dividing running text from boxed material, or by separating the overall text area from the running feet and folios by means of another horizontal rule. Caution: Too many rules can dull a page.

This vertical rule keeps chunks of different information, sometimes with different type attributes—such as bolds, all capitals, italics, fractions—in their respective columns.

Project  
*America’s Test Kitchen Family Cookbook*

Client  
America’s Test Kitchen

Art Direction  
Amy Klee

Design  
BTDNyc

Horizontal rules at the head and foot can set off information or frame an entire box.

NONFAT ROASTED GARLIC DRESSING

MAKES about 1 ½ cups

PREP TIME: 10 minutes

TOTAL TIME: 2 hours (includes 1 ½ hours roasting and cooling time)

*To keep this recipe nonfat, we altered our usual technique for roasting garlic, replacing the oil we typically use with water.*

2 large garlic heads

2 tablespoons water

Salt

2 tablespoons Dijon mustard

2 tablespoons honey

6 tablespoons cider vinegar

½ teaspoon pepper

2 teaspoons minced fresh thyme, or ½ teaspoon dried

½ cup low-sodium chicken broth

1. Adjust an oven rack to the upper-middle position and heat the oven to 400 degrees. Following the photos on page 000, cut ½ inch off the top of the garlic head to expose the tops of the cloves. Set the garlic head cut side down on a small sheet of aluminum foil, and sprinkle with the water and a pinch of salt. Gather the foil up around the garlic tightly to form a packet, place it directly on the oven rack, and roast for 45 minutes.

2. Carefully open just the top of the foil to expose the garlic and continue to roast until the garlic is soft and golden brown, about 20 minutes longer. Allow the roasted garlic to cool for 20 minutes, reserving any juices in the foil packet.

3. Following the photo on page 000, squeeze the garlic from the skins. Puree the garlic, reserved garlic juices, ¼ teaspoon salt, and the remaining ingredients together in a blender (or food processor) until thick and smooth, about 1 minute. The dressing, covered, can be refrigerated for up to 4 days; bring to room temperature and whisk vigorously to recombine before using.

LOWFAT ORANGE-LIME DRESSING

MAKES about 1 cup

PREP TIME: 10 minutes

TOTAL TIME: 1 hour (includes 45 minutes simmering and cooling time)

*Although fresh-squeezed orange juice will taste best, any store-bought orange juice will work here. Unless you want a vinaigrette with off flavors make sure to reduce the orange juice in a nonreactive stainless steel pan.*

2 cups orange juice (see note above)

3 tablespoons fresh lime juice

1 tablespoon honey

1 tablespoon minced shallot

½ teaspoon salt

½ teaspoon pepper

2 tablespoons extra-virgin olive oil

1. Simmer the orange juice in a small saucepan over medium heat until slightly thickened and reduced to ¾ cup, about 30 minutes. Transfer to a small bowl and refrigerate until cool, about 15 minutes.

2. Shake the chilled, thickened juice with the remaining ingredients in a jar with a tight-fitting lid until combined. The dressing can be refrigerated for up to 4 days; bring to room temperature, then shake vigorously to recombine before using.

Test Kitchen Tip: REDUCE YOUR JUICE

Wanting to sacrifice calories, but not flavor or texture, we adopted a technique often used by spa chefs in which the viscous quality of oil is duplicated by using reduced fruit juice syrup or roasted garlic puree. The resulting dressings are full bodied and lively enough to mimic full-fat dressings but without the chemicals or emulsifiers often used in commercial lowfat versions. Don't be put off by the long preparation times of these recipes—most of it is unattended roasting, simmering, or cooling time.

Salads 65

32 ■ Layout Essentials



EASY JELLY-ROLL CAKE

MAKES an 11-inch log  
SERVES 10  
PREP TIME: 5 minutes      TOTAL TIME: 1 hour

Any flavor of preserves can be used here. For an added treat, sprinkle 2 cups of fresh berries over the jam before rolling up the cake. This cake looks pretty and tastes good when served with dollops of freshly whipped cream (see page 000) and fresh berries.

- ¾ cup all-purpose flour
- 1 teaspoon baking powder
- ¼ teaspoon salt
- 5 large eggs, at room temperature
- ¾ cup sugar
- ½ teaspoon vanilla extract
- 1 ¼ cups fruit preserves
- Confectioners' sugar

1. Adjust an oven rack to the lower-middle position and heat the oven to 350 degrees. Lightly coat a 12 by 18-inch rimmed baking sheet with vegetable oil spray, then line with parchment paper (see page 000). Whisk the flour, baking powder, and salt together and set aside.

2. Whip the eggs with an electric mixer on low speed, until foamy, 1 to 3 minutes. Increase the mixer speed to medium and slowly add the sugar in a steady stream. Increase the speed to high and continue to beat until the eggs are very thick and a pale yellow color, 5 to 10 minutes. Beat in the vanilla.

3. Sift the flour mixture over the beaten eggs and fold in using a large rubber spatula until no traces of flour remain.

4. Following the photos, pour the batter into the prepared cake pan and spread out to an even thickness. Bake until the cake feels firm and springs back when touched, 10 to 15 minutes, rotating the pan halfway through baking.

5. Before cooling, run a knife around the edge of the cake to loosen, and flip the cake out onto a large sheet of parchment paper (slightly longer than the cake). Gently peel off the parchment paper attached to the bottom of the cake and roll the cake and parchment up into a log and let cool for 15 minutes.

MAKING A JELLY-ROLL CAKE



1. Using an offset spatula, gently spread the cake batter out to an even thickness.



2. When the cake is removed from the oven, run a knife around the edge of the cake to loosen, and flip it out onto a sheet of parchment paper.



3. Starting from the short side, roll the cake and parchment into a log. Let the cake cool seam-side down (to prevent unrolling) for 15 minutes.



4. Unroll the cake. Spread 1 ¼ cups jam or preserves over the surface of the cake, leaving a 1-inch border at the edges.












5. Re-roll the cake gently but snugly around the jam, leaving the parchment behind as you go.



6. Trim thin slices of the ragged edges from both ends. Transfer the cake to a platter, dust with confectioners' sugar, and cut into slices.

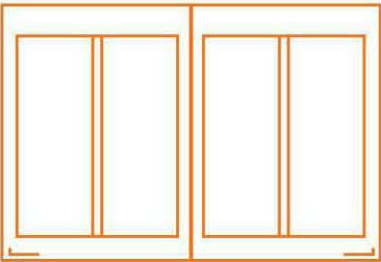
The space between units of information separates horizontal elements and gives a page clarity.

TYPE OF BEAN		AMOUNT OF BEANS	AMOUNT OF WATER	COOKING TIME
	BLACK BEANS			
	Soaked	1 pound	4 quarts	1½ to 2 hours
	Unsoaked	1 pound	5 quarts	2¼ to 2½ hours
	BLACK-EYED PEAS			
	Soaked	1 pound	4 quarts	1 to 1¼ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	CANNELLINI BEANS			
	Soaked	1 pound	4 quarts	1 to 1¼ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	CHICKPEAS			
	Soaked	1 pound	4 quarts	1½ to 2 hours
	Unsoaked	1 pound	5 quarts	2¼ to 2½ hours
	GREAT NORTHERN BEANS			
	Soaked	1 pound	4 quarts	1 to 1¼ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	NAVY BEANS			
	Soaked	1 pound	4 quarts	1 to 1¼ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	PINTO BEANS			
	Soaked	1 pound	4 quarts	1 to 1¼ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	RED KIDNEY BEANS			
	Soaked	1 pound	4 quarts	1 to 1¼ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	LENTILS Brown, Green, or French du Puy (not recommended for red or yellow)			
	Unsoaked	1 pound	4 quarts	20 to 30 minutes

Horizontal rules can also help control components. When there's a lot of informational action going on, a horizontal rule can separate a page number or a running foot from the rest of the hard-core information.



# 17. Use the Entire Area



A two-column grid is a pronounced framework that makes a piece easy to follow. Images can fit comfortably within a column, with captions above or below. But why stop there? Once the basic frame-

work is determined, there is room to vary the spreads. Wider images, sized to two columns, or captions set out into the margin, can enliven the overall project, adding rhythm as well as order.

State of the Cathedral

ALL annual reports are just a snapshot in time. But in the case of this great Cathedral, whose life is measured not in years, or even in decades, but now in centuries, each snapshot will be a small part of a very large album. That album documents the contributions of many generations to the building and the work of St. John the Divine.

But some snapshots, limited though they may be, will always stand out in that album: the laying of the cornerstone in 1892, for example, or the dedication of the Nave in 1941, the Sunday before Pearl Harbor. One launched a dramatic era in the Cathedral's life; the other capped one.

I believe that we are now at the beginning of one of the most exciting chapters in the Cathedral's long history. I would describe it as a coming to fruition of efforts in three major areas over the past few years that position us to do the Cathedral's great work more effectively. We are "building" this Cathedral in ways appropriate and necessary to our time: physically, financially, and strategically.

First, physically: Before the end of 2008, the post-fire restoration of the Cathedral will be complete. When we throw open the doors of the entire Cathedral for the first time in almost five years, those who enter will experience the magnificent space in a way no one has for many decades. The Cathedral is truly being "restored" to its original beauty. Our sacred space will shine with welcome—more ready than ever to offer a memorable, even life-changing experience.

The second major effort is financial, and its goal is to ensure that the restored condition of the Cathedral is maintained throughout this new century. As I write this, I can hear the construction of the Ansonby Communities apartment project on the southeast corner of the Close. This real estate initiative, along with a pending lease agreement with Columbia University, guarantees the Cathedral a reliable income stream. This resource will not only help us maintain the Cathedral itself, but also strengthen programs and services that are an essential part of our mission.

But we are not depending on the real estate initiatives alone for the financial resources we shall need for the future. We are actively reaching out to more potential supporters in New York and beyond. Already we are seeing results from these efforts: as the following pages document, the number of donors to the Cathedral more than doubled from FY2006 to FY2007. The average gift increased by approximately one-third. I am confident that the combination of our restored space, our more solid financial foundation, and our renewed spirit will attract more and more donors in the coming years.

Finally, our strategic effort. We continue to make progress on the Strategic Plan adopted by the Board of Trustees in December 2005. In particular, we have made significant progress on Priority #4 of that Plan: "to implement a dynamic and cohesive marketing and communications strategy to position and focus the identity of a transfigured Cathedral in the public arena." For the past several months a Leadership Task Force, composed of Trustees and senior staff, has been working to address this priority. It has been truly inspiring to be part of this process. We have reviewed the Cathedral's rich and complex past and envisioned its exciting future. We understand in a deeper way the special and unique quality of the Cathedral's welcome, and we are ready to send this message of welcome out to the City and the world—warm and clear and strong.

With the coming together of these three vital efforts—the physical restoration of the Cathedral, a more secure financial foundation, and a clear intentionality in both our words and actions—the transformed Cathedral is ready to renew its work of transformation in this City, in this country, and in the world. I am excited, and honored, to be part of it.

The Very Reverend Dr. James A. Kowalski  
Dean

DEAR AND BEARING CORN, SPRING 2007, LEFT TO RIGHT: The Very Rev. Dr. James A. Kowalski, Cathedral Dean; Henry L. King, Esq., President, Cathedral Board of Trustees; The Rt. Rev. Mark S. Sink, Bishop of the Episcopal Diocese of New York; Emily Yonemori, President, New York City Housing Development Corporation; Ansonby Communities Daniel O'Donnell, Paul Harris, Executive Vice President, Ansonby; Susan Dineen, Commissioner, New York City Housing Preservation Development; City Councilmember Melissa Mark-Viverito; and Leslie Wyche, representing City Councilmember Janeé Dickens.

Worship & Ministry

WE are pleased to report that the Cathedral continued to make significant headway on several important fronts during fiscal 2006. Progress on the budget, real estate, restoration, strategic planning and staffing augur well for the strong and stable foundation that is crucial to the long-term well being of the Cathedral.

**BUDGET**

The Cathedral posted a modest budget surplus in fiscal 2006, the second consecutive year we were in the black. This positive achievement compares with three years of deficits that averaged nearly a million dollars.

Tight control of expenses has been a hallmark of Cathedral financial operations, and it is reaping benefits. It is a difficult battle that must be waged constantly, especially since several key and escalating items—insurance, electricity and fuel—are beyond our control.

**REAL ESTATE**

As the Cathedral maintains a tight rein on expenses, it is also several years into a real estate initiative to enhance revenue through the prudent development of two underutilized sites on the 11.3-acre Cathedral campus or Close. The sites are on the southeast corner of the Close at 115th Street and Morningside Drive and on the north side of the Cathedral on 113th Street between Amsterdam Avenue and Morningside Drive.

In fiscal 2005, the Cathedral reached an agreement that grants Columbia University a minimum of three-and-a-half years to exercise an option to lease and develop the parcel on 113th Street. The agreement may be extended up to an additional four-and-a-half years, terminating after eight years if Columbia has not exercised the option to lease the property.

The southeast site will be developed by Ansonby Communities, Inc. is a publicly held real estate investment trust that develops, acquires and manages high-quality apartment communities throughout the United States. They will build a 300-unit residential rental building.

Just after the close of the fiscal year, the Cathedral agreed with Ansonby Communities for the project to proceed as an 80/20 residential development.

Under this plan, 80% of the apartments (approximately 240) would be market rate and 20% (approximately 60) would be affordable. In order for this to be economically feasible, the Cathedral has committed to establishing a Housing Mission Fund that will contribute \$200,000 annually to support the affordable component of the project for a thirty-year period.

The design plan for this project includes the creation of a large landscaped open space at the building's entry at the corner of Cathedral Parkway and Morningside Drive, making visual connection with Morningside Park, directly across the street. When the proposed building is finished, the corner will be transformed from a desolate, overgrown area to a well-lit, open space that will be safer for pedestrians.

A portion of the revenue from these proposed development projects will be allocated to address critical core operating needs. In addition to the Mission Fund described above, significant amounts will also be earmarked to address deferred maintenance, and the rebuilding of

Rendering of proposed southeast corner building, left, as a well look from 112th Street @ Morningside Park.

Project  
Annual report

Client  
Cathedral Church of  
St. John the Divine

Design  
Carapellucci Design

An easy-to-follow report  
varies image widths.

Variations include making the images wider and using various type widths.



ADULTS AND CHILDREN IN TRUST (A.C.T.) THE CATHEDRAL SCHOOL

Providing a safe place for children of working families to thrive has been the cornerstone of A.C.T. programs for 35 years. Children from 12 months to 14 years old come to the Cathedral to learn, play and grow.



A.C.T.'s Board of Advisors is composed of volunteers who reflect the program's ties to the community and loyalty to the A.C.T. program. They are involved in fundraising, allocating funds for scholarships, and strategic planning. The Members of the Board, which includes an attorney, an architect, an educator and non-profit professionals, are former ACT parents, staff, and a former A.C.T. child. Several Board Members live in the Cathedral neighborhood and all have been associated with A.C.T. for many years. The A.C.T. Board of Advisors helps to connect the Cathedral to its neighbors and community, and assists in creating paths to the Cathedral that frequently result in A.C.T. families becoming involved in other Cathedral programs, be they spiritual, educational or artistic.

A new program of afternoon activities for toddlers and their parents was introduced this year to great reviews. The facilities provide safe space for play and learning by toddlers, and neighborhood families are introduced to the breadth of programs and activities at the Cathedral. A.C.T. maintains a child-friendly atmosphere in the Cathedral's undercroft, as evidenced by the success of its 36th summer camp that saw enrollment and revenues exceed expectations. A Department of Education contract to provide free universal pre-kindergarten continued to expand. Divine Children's parties remain a special attraction, and have increased in frequency as compared to the previous year.

A.C.T. offers a range of non-sectarian programs that enhance a child's ability to thrive in diverse communities. A.C.T.'s commitment to diversity and equality is reflected in the subsidies that are provided to about one-third of program participants.

Every school-day morning, 266 children stroll down the Cathedral Close—past flower gardens, stands of trees, and peacocks—heading for another day at The Cathedral School. The Cathedral School is a K-8 independent, coeducational school for children of all faiths, whose students have provided the Cathedral its children's choir for over 100 years. Cathedral's talented faculty, administration, and staff are deeply committed to excellence in education – to the intellectual, social, emotional, and moral development of each child and of the community as a whole. Attention to individual children is ensured through Cathedral's small class size: there are about 15 children in each class, and two classes per grade.

The Cathedral School's rigorous academic programs is both traditional and innovative. The traditional approach means that, from their earliest years at the school, students are taught how to write clearly, read fluently, and compute basic math functions efficiently. Innovative teaching methods ensure full engagement and participation from all students.

At The Cathedral School, the focus is on an intellectually rigorous education, but students thrive because they are part of a truly cooperative community. From the very start, younger students interact with older students, developing important and lasting relationships. Cathedral students have a strong sense of community, loyalty, and tradition—a sense of belonging to a school that inspires them academically, encourages them morally, and rewards them with a rich educational experience to serve as a foundation for a lifetime of learning.



TEXTILE CONSERVATION LABORATORY

The Textile Conservation Laboratory was founded in 1981 to conserve the Cathedral's priceless sets of 17th century Italian Barberini and English Raphael tapestries. Today the Lab receives textiles from all over the world, from both public institutions and private collections.

One of the projects that the Lab worked on in the past year is particularly indicative of the many paths leading to, and from, the Cathedral. In April 1911, just as the choir, high altar and first two chapels were nearing completion, a gift of a set of altar linens was given to the Cathedral. Episcopal Deaconess Sybil Carter designed the laces especially for the Cathedral and worked with women of the Oneida tribe of Minnesota and Wisconsin to sew them. In 1904 Miss Carter founded the Sybil Carter Indian Mission and Lace Industry Association, with the belief that "...the best work of all our mission field is that which helps to make men and women self-supporting and self-respecting." All of the Association's proceeds were spent on training and paying Native American women to make lace, as well as for supplies. At the time of the donation, the New York Herald wrote, "This set of linen consists of twenty-five pieces, elaborated in the most exquisite hand made lace. It is the workmanship of American Indian women. These pieces of lace have been made after patterns in keeping with the design of the high altar itself. They have been five years in the making." In 2003 Ms. Debra Jenny of Wisconsin, who was researching the work of the Sybil Carter Indian Mission and Lace Industry, contacted the Lab. Ms. Jenny and Marlene Eidelheit, director of the Lab, soon identified exactly those laces that were created by the Oneida women trained by Miss Carter. In the summer of 2007 the ciborium cover lace from the Cathedral's set was included in the exhibit "Old Paths and New Native American Art" at the Neville Public Museum in Green Bay, Wisconsin. Woody Webster, the son of one of the lead lace makers, and Josephine Webster came to the exhibit and displayed his mother's original prickings and bobbins used in making these laces.

Other projects that the Textile Conservation Laboratory worked on this past year:

- Completed conservation on *The Adoration of the Shepherds*, a Barberini tapestry.
- Completed and reinstalled a 16th century Flemish "Chou Fleut," large leaf verdure (garden) tapestry from the main reading room at the New York Academy of Medicine.
- Completed conservation on a 16th century Flemish "warrior" tapestry for a Renaissance exhibit at the Allentown Museum in Pennsylvania.
- Completed conservation on two 18th century tapestries from a Flemish "Life of Moses" series.
- Conserved and reinstalled "Diana and Her Infant," a 16th century Belgian tapestry from the Society of the Cincinnati in Washington, DC.
- Continued conservation on a tapestry from the French Beauvais workshop illustrating "The Toilette of Psyche" for the Philadelphia Museum of Art.



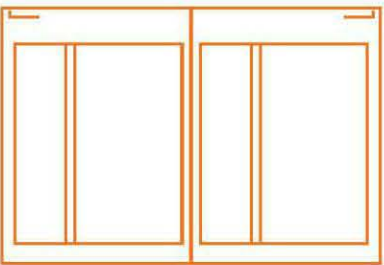
A Civil War-era flag before and after the Textile Conservation Laboratory's work.



The look of the piece depends on the material; an annual report, for example, will often have a straightforward look, depending on the business. This report plays it straight, as befits the client, a nonprofit organization.



# 18. Use Typography to Define Zones in the Grid



Good design reflects and relates to the material and, therefore, to the reader. Successful typography defines clear and understandable zones, no matter the publication's purpose. Zones can work both horizontally and vertically within a spread or story and still maintain orderly integrity. The key is to make

certain that material corresponds. Specifically, make sure the reader understands the basic material at a glance. Make certain the headline or headlines stand apart. Ensure that captions are positioned so they correspond with their images and help the reader—especially when the piece is instructional.

Project  
*Croissant* magazine

Client  
*Croissant* magazine

Art Direction and Design  
Seiko Baba

*Croissant*, a Japanese magazine geared to women over thirty, makes instructions handsome and clear. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means “time-honored wisdom of living.”



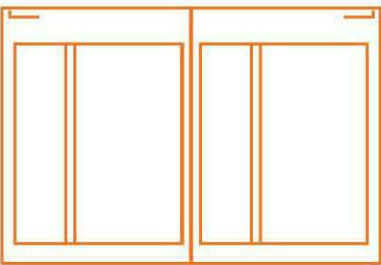
Headlines are set in an area separate from the text—in some cases on the right edges of the page. In other cases, headlines are set in the center of the page. Sections of text are set off by space or rules, with a distinct area for captions.





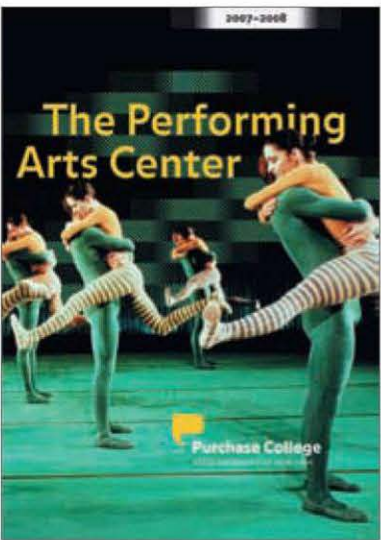


# 19. Mix Quirks with Consistency



The most successful grids have consistency, order, clarity, and a strong structure—then they shake things up. A two-column grid can be set with columns of different widths, which add visual tension and movement to a project. Even when quirky variations are used to enliven a design, a stable basic structure provides a clear framework while allowing drama.

- Consistent elements in many projects are
- a heading area at the top of the page
  - a consistent text box in the same location on both left and right pages that acts as an effective signpost for the reader
  - running feet and folios at the foot of the page to help the reader navigate through the piece



This project has a master format to support key information used throughout the brochure. Key descriptive text with auxiliary information is easy to find. The clear structure holds its own against an energetic ornamental device.

Project  
Brochure for the Performing Arts Center, Purchase College

Client  
SUNY Purchase

Design  
Heavy Meta

Art Director  
Barbara Glauber

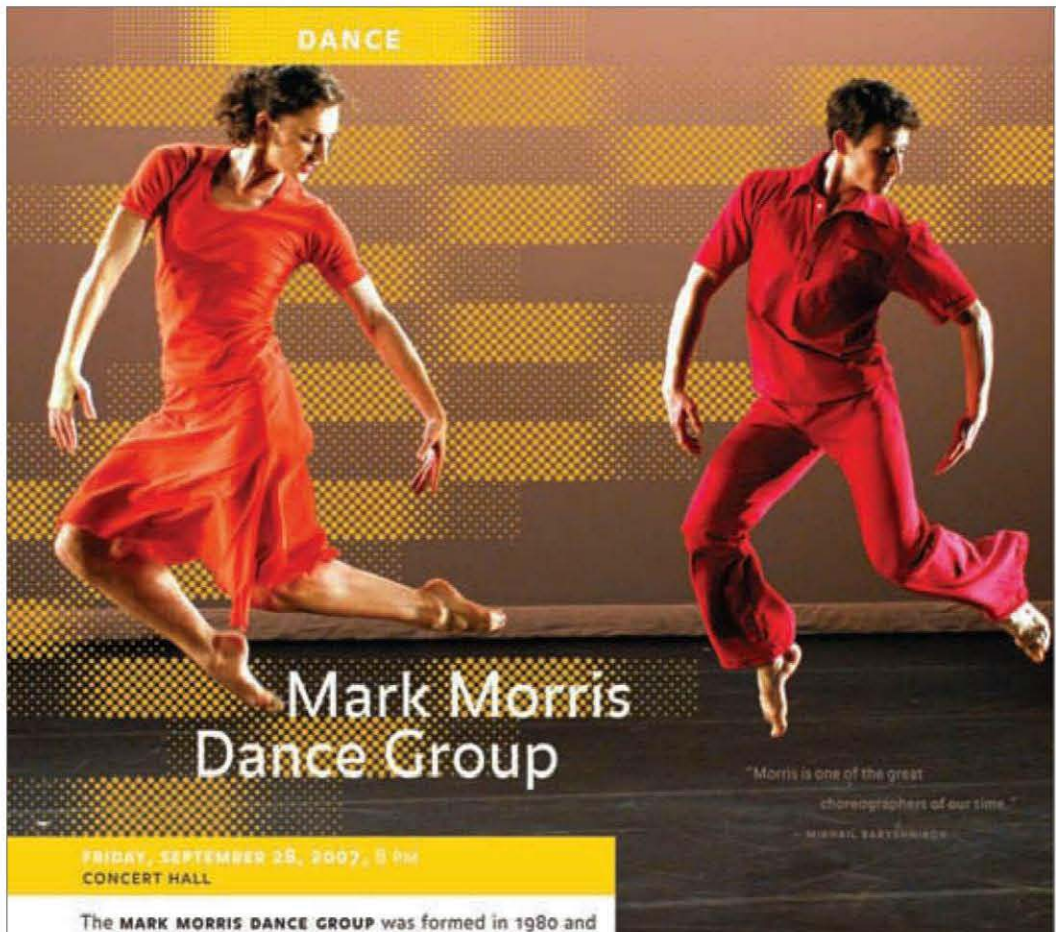
Designer  
Hilary Greenbaum

A sound organizational structure allows quirky variation to enliven a design.





**DANCE**



**Mark Morris Dance Group**

"Morris is one of the great choreographers of our time."  
— MERRIL BARTHELMER

**FRIDAY, SEPTEMBER 28, 2007, 8 PM  
CONCERT HALL**


The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. The company's 25th Anniversary celebration included over 100 performances throughout 26 U.S. cities and ten U.K. cities.

**PROGRAM:**  
*The Argument*  
*Sang-Froid*  
*Italian Concerto*  
*Love Song Waltzes*

**DANCE SERIES SUBSCRIPTION \$207, 167, 122**  
**SINGLE TICKETS \$45, 35, 25**  
**CVG \$59, 50, 41**

**TEL 914-251-6200**

**DANCE**



"These were some of the greatest dancers Tampa Bay audiences have seen in years."  
— TAMPA TRIBUNE

**Beijing LDTX Modern Dance Company**

**FRIDAY & SATURDAY, OCT 19 & 20, 2007, 8 PM  
PEPSICO THEATRE**

Integrating China's traditional culture with influences from abroad and contemporary dance technique, **BEIJING LDTX** offers a unique and seamless blending of these three elements in a repertoire that shows off unsurpassed technical skill and choreographic excellence.

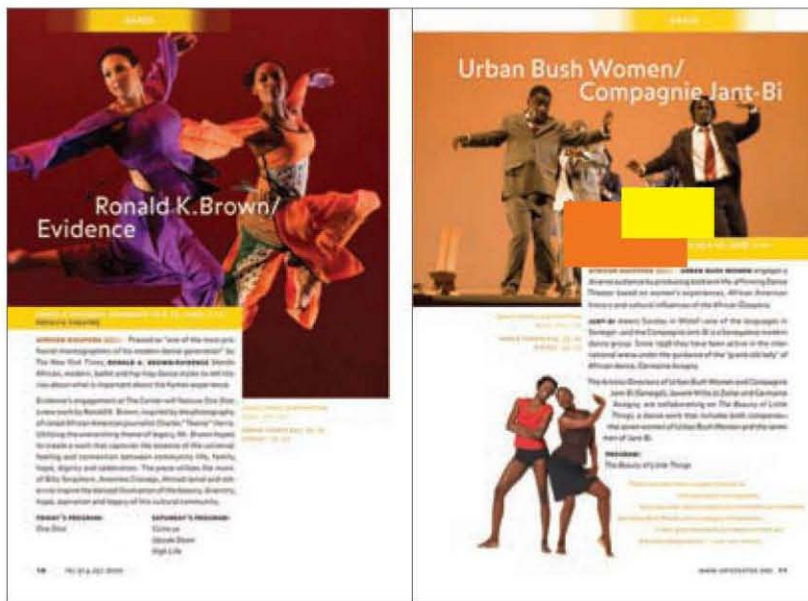
**FRIDAY'S PROGRAM:** *The Cold Dagger* is the company's new full-evening work, choreographed by Li Han-zhong and Ma Bo. Based on the traditional Chinese game of Weigi, this intricately choreographed look at human confrontation juxtaposes incredible acrobatics with paired movement that would be otherwise impossible on a normal stage.

**SATURDAY'S PROGRAM:** A rep program that includes *All River Red*, a striking piece performed to Stravinsky's classic, *The Rite of Spring*; coupled with the company's newest commissioned work *Pilgrimage*, featuring music by the "father of Chinese rock," Cui Jian.

**DANCE SERIES SUBSCRIPTION \$207, 167, 122**  
**SINGLE TICKETS \$45, 35, 25**  
**CVG \$61, 32, 23**

**WWW.ARTSCENTER.ORG 9**

OPPOSITE PAGE: Most images are used as full-page horizontals, but text boxes and color bars cutting into some images add movement and drama. Names of performers, positioned in clear but different areas of the image add texture and a sense of play.



**Ronald K. Brown/ Evidence**

**Urban Bush Women/ Compagnie Jant-Bi**

Colors harmonize with the information.

RIGHT: Silhouettes and white space vary the pace.

ABOVE: Along with a strong structure, this project has a clear typographic hierarchy. The first use of the heading is larger; subsequent headings are repeated in a box of the same size but with smaller type. Dates and locations are found in a color bar with the same color code but a more straightforward treatment. Consider all relationships and keep the hierarchy clear.

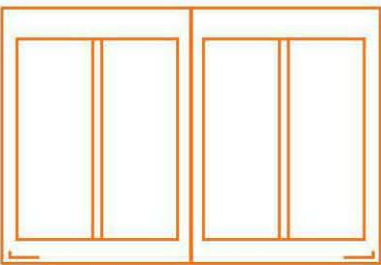


**Ladysmith Black Mambazo**

**Yamato**



# 20. Alternate Formats



Within one piece, it's legitimate to combine a number of grid and typographic systems. When there are different kinds of information, even

a clear two-column grid needs to be altered a little so that there's clarity and balance.

Project  
2007-2008 HD Program Guide

Client  
The Metropolitan Opera

Design  
AdamsMorioka, Inc.

Creative Directors  
Sean Adams, Noreen Morioka

Art Director  
Monica Schlaug

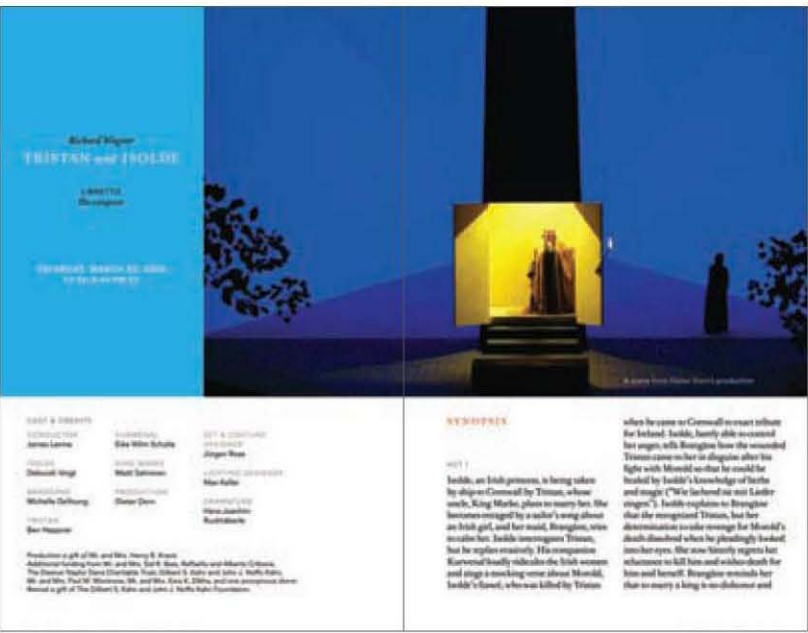
Designers  
Monica Schlaug, Chris Taillon

A controlled and classical yet lively design brings youthful energy to the collateral graphics for a timeless art form.



Running text, such as a continuous story or synopsis, is set in two even columns.

Sections devoted to each performance open with large, dramatic photos.







GRETEL WAKES HANSEL, and the two find themselves in front of a gingerbread house.

**ACT II**  
Gretel sings while Hansel picks strawberries. When they hear a cuckoo calling, they imitate the bird's call, eating strawberries all the while, and soon there are none left. In the sudden silence of the woods, the children realize that they have lost their way and grow frightened. The Sandman comes to bring them sleep by sprinkling sand on their eyes. Hansel and Gretel say their evening prayer. In a dream, they see 14 angels protecting them.

**ACT III**  
The Dew Fairy appears to awaken the children. Gretel wakes Hansel, and the two find themselves in front of a gingerbread

house. They do not notice the Witch, who decides to fatten Hansel up so she can eat him. She immobilizes him with a spell. The oven is hot, and the Witch is overjoyed at the thought of her banquet. Gretel has overheard the Witch's plan, and she breaks the spell on Hansel. When the Witch asks her to look in the oven, Gretel pretends she doesn't know how the Witch must show her. When she does, peering into the oven, the children shove her inside and shut the door. The oven explodes, and the many gingerbread children the Witch had enchanted come back to life. Hansel and Gretel's parents appear and find their children. All express gratitude for their salvation.

IN FOCUS

Engelbert Humperdinck  
**HANSEL and GRETEL**

**PREMIERE:** HOPFTHÉATER, WEIMAR, 1893  
Originally conceived as a small-scale vocal entertainment for children, *Hansel and Gretel* outgrew its original design to become the most successful fairy-tale opera ever created. Like so many children's classics, *Hansel and Gretel* achieved greatness because it resonates with both adults and kids. The composer Engelbert Humperdinck was a protégé of the musical titan Richard Wagner, and the score of *Hansel and Gretel* is flavored with the sophisticated musical lessons he learned from his idol while maintaining a charm and a light touch that were entirely Humperdinck's own. The ancient tale of the young brother and sister who get lost in a dark forest and almost get eaten by an old witch became a classic of German literature in the famous collected stories of the Brothers Grimm. The opera acknowledges the darker features present in the story, yet presents them within a frame of grace and humor. Humperdinck's fellow composer Richard Strauss was delighted with this score from the start and conducted its world premiere. *Hansel and Gretel* has been internationally popular ever since and must be one of the very few operas that can boast equal acclaim from such diverse and demanding critics as children and musicologists.

**THE CREATORS**  
Engelbert Humperdinck (1854–1921) was a German composer who began his career as an assistant to Richard Wagner in Bayreuth in a variety of capacities, including tutoring Wagner's son Siegfried in music and composition. Humperdinck

even composed a few minutes of orchestral music for the world premiere of Wagner's *Parsifal* (1882) when extra time was needed to effect a scene change. (This music is not included in the printed score of *Parsifal* and is no longer performed). *Hansel and Gretel* was Humperdinck's first complete opera and remains the foundation of his reputation. The world premiere of his later opera *Königskinder* took place at the Met and was one of the sensations of the company's 1910–11 season, following less than three weeks after the world premiere of Puccini's *La Fanciulla del West*. *Hansel and Gretel*, however, is the only one of Humperdinck's works to remain in the repertory. The libretto was written by his sister, Adelheid Wette (1858–1914), and is based on the famous fairy tale from the Grimms' collection. The brothers Jacob (1785–1863) and Wilhelm (1786–1859) Grimm were German academics whose groundbreaking linguistic work revolutionized the understanding of language development. Today, they are best remembered for editing and publishing collections of folk tales.

THE SETTING

In the libretto, the opera's three acts move from Hansel and Gretel's home to the dark forest to the witch's gingerbread house deep in the forest. Put another way, the drama moves from the real, through the obscure, and into the unreal and fantastical. In this production, which takes the idea of food as its dramatic focus, each act is set in a different kind of kitchen, informed by a different theatrical style: a D.H. Lawrence-inspired setting in the first, a German Expressionist one in the second, and a Theater of the Absurd mood in the third.

THE MUSIC

The score of *Hansel and Gretel* successfully combines accessible charm with subtle sophistication. Like Wagner, Humperdinck assigns musical themes to certain ideas and then transforms the themes according to new developments in the drama. Much of this development occurs in the orchestra, like the chirpy cuckoo, depicted by the winds in Act II, which becomes

Typography, adjusted to distinguish information, shows a counterpoint between serif and sans serif information.

Presenting different kinds of information, such as a question-and-answer format, calls for a two-column grid, with a narrower column for the questions and the wider column for the answers.

that Tristan is simply performing his duty. Isolde maintains that his behavior shows his lack of love for her, and asks Brangäne to prepare a death potion. Kurwenal tells the women to prepare to leave the ship, as shouts from the deck announce the sighting of land. Isolde insists that she will not accompany Tristan until he apologizes for his offenses. He appears and greets her with cool courtesy ("Herr Tristan trete nah"). When she tells him she wants satisfaction for Morold's death, Tristan offers her his sword, but she will not kill him. Instead, Isolde suggests that they make peace with a drink of friendship. He understands that she means to poison them both, but still drinks, and she does the same. Expecting death, they exchange a long look of love, then fall into each other's arms. Brangäne admits that she has in fact mixed a love potion, as sailors' voices announce the ship's arrival in Cornwall.

ACT II

In a garden outside Marke's castle, distant horns signal the king's departure on a hunting party. Isolde waits impatiently for a rendezvous with Tristan. Horrified, Brangäne warns her about spies, particularly Melot, a jealous knight whom she has noticed watching Tristan. Isolde replies that Melot is Tristan's friend and sends Brangäne off to stand watch. When Tristan appears, she welcomes him passionately. They praise the darkness that shuts out all false appearances and agree that they feel secure in the night's embrace ("O sink hernieder, Nacht der Liebe"). Brangäne's distant voice warns that it will be daylight soon ("Einsam wachend in der Nacht"), but the lovers are oblivious to any danger and compare the night to death, which will ultimately unite them. Kurwenal rushes in with a warning: the king and his followers have returned, led by Melot, who denounces the lovers. Moved

and disturbed, Marke declares that it was Tristan himself who urged him to marry and chose the bride. He does not understand how someone so dear to him could dishonor him in such a way ("Tatest Du's wirklich?"). Tristan cannot answer. He asks Isolde if she will follow him into the realm of death. When she accepts, Melot attacks Tristan, who falls wounded into Kurwenal's arms.

ACT III

Tristan lies mortally ill outside Karcoul, his castle in Brittany, where he is tended by Kurwenal. A shepherd inquires about his master, and Kurwenal explains that only Isolde, with her magic arts, could save him. The shepherd agrees to play a cheerful tune on his pipe as soon as he sees a ship approaching. Hallucinating, Tristan imagines the realm of night where he will return with Isolde. He thanks Kurwenal for his devotion, then envisions Isolde's ship approaching, but the Shepherd's mournful tune signals that the sea is still empty. Tristan recalls the melody, which he heard as a child. It reminds him of the duel with Morold, and he wishes Isolde's medicine had killed him then instead of making him suffer now. The shepherd's tune finally turns cheerful. Tristan gets up from his sickbed in growing agitation and tears off his bandages, letting his wounds bleed. Isolde rushes in, and he falls, dying, in her arms. When the shepherd announces the arrival of another ship, Kurwenal assumes it carries Marke and Melot, and barricades the gate. Brangäne's voice is heard from outside, trying to calm Kurwenal, but he will not listen and stabs Melot before he is killed himself by the king's soldiers. Marke is overwhelmed with grief at the sight of the dead Tristan, while Brangäne explains to Isolde that the king has come to pardon the lovers. Isolde, transfigured, does not hear her, and with a vision of Tristan beckoning her to the world beyond ("Mild und leise"), she sinks dying upon his body.

CLOSE-UP

**SCALING THE HEIGHTS**  
Deborah Voigt and Ben Heppner on how they'll ascend opera's Mount Everest—the title roles of *Tristan und Isolde*—with a little help from Maestro James Levine.



Debbie, you've only sung Isolde on stage once before, several years ago. Why the long interval?

Ben, what makes you keep coming back to Tristan?

The two of you appear together often, and you've also both worked a lot with James Levine.

This *Tristan* will be seen by hundreds of thousands of people around the globe. How does that impact your stage performance?

**Deborah Voigt:** I first sang the part in Vienna five years ago. It came along sooner than I anticipated, but the circumstances were right and I decided to go ahead and sing it. When you sing a role as difficult as Isolde, people are going to want you to sing it a lot, and I didn't want to have a lot of them booked if it didn't go well. So I didn't book anything until the performances were over. The first opportunity I had after Vienna are the Met performances.

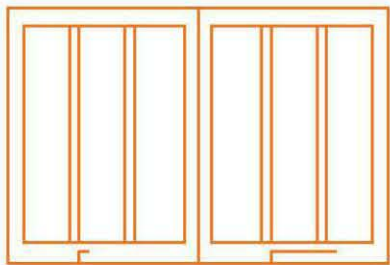
**Ben Heppner:** Before it starts, it feels like I'm about to climb Mount Everest. But from the moment I step on the stage to the last note I sing it feels like only 15 minutes have gone by. There is something so engaging about this role that you don't notice anything else. It takes all of your mental, vocal, and emotional resources to sing. And I like the challenge of it.

**DV:** Maestro Levine is so in tune with singers—how we breathe and how we work emotionally. I remember I was having trouble with a particular low note, and in one performance, he just lifted up his hands at that moment, looked at me and took a breath, and gave me my entrance. The note just landed and hasn't been a problem since.  
**BH:** He has this wonderful musicality that is so easy to work with. As for Debbie, we just love singing together and I think that is really its own reward.

**DV:** None of us go out to sing a performance thinking that it is any less significant than another, so my performance will be the same. But when you are playing to a huge opera house, gestures tend to be bigger. For HD, some of the operatic histrionics might go by the wayside.  
**BH:** When the opera house is filled with expectant listeners—that becomes my focus. The only thing I worry about is that it's a very strenuous role, and I'm basically soaking wet from the middle of the second act on! ■



## 21. Make It Look Simple



The most successful design looks simple but is subtly versatile. A design that seems open and spare can support a lot of material, especially in a book or catalog.

If the project contains both text and images, look at the proportion between the two and determine how much space is needed for each. When captions are long and contain a lot of additional information, such as credits and supplemental descriptions, distinguish the captions from the text by using different type-faces, by setting the type smaller, or by varying the amount of space between elements.

One structural solution is a three-column grid that scans like a one- or two-column design. Use two of the columns for a single text width and position the text on the right side of the page. The result is a clean look for the running text and a generous left margin for a long caption.

If the material dictates, two columns of captions can replace the single text column, allowing captions and images to sit readably on the same page. With a three-column grid, it's possible to size images to be one, two, or three columns wide or a full-page bleed.

Project  
*Beatific Soul*

Client  
New York Public Library/  
Scala Publishers

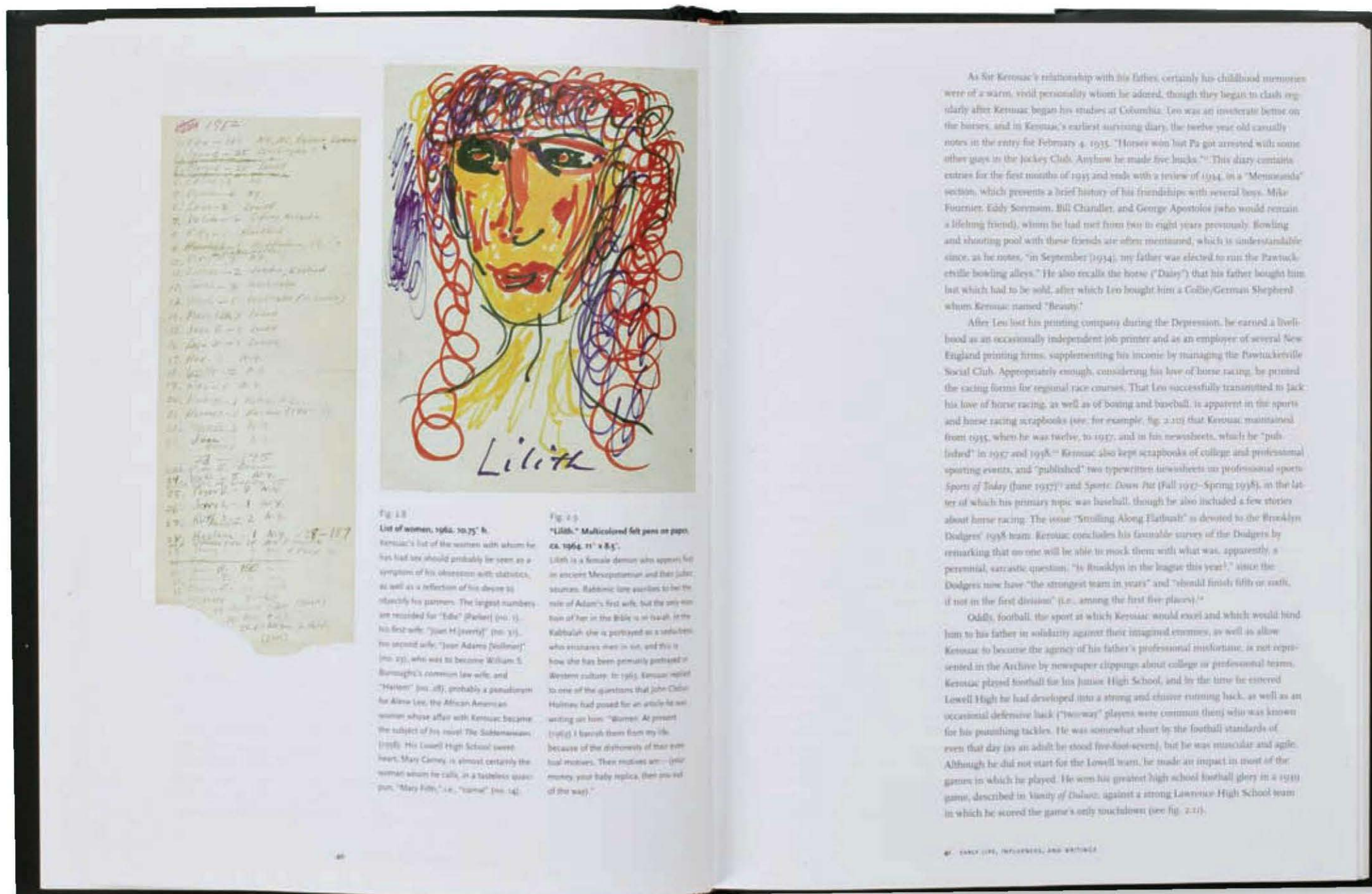
Design  
Katy Homans

This book, a companion to an exhibition exploring the life, career, art, journals, and manuscripts of Jack Kerouac, features his landmark novel, *On the Road*. The three column grid allows many variations and extreme flexibility, resulting in a page that looks spacious, calm, and beatifically simple.

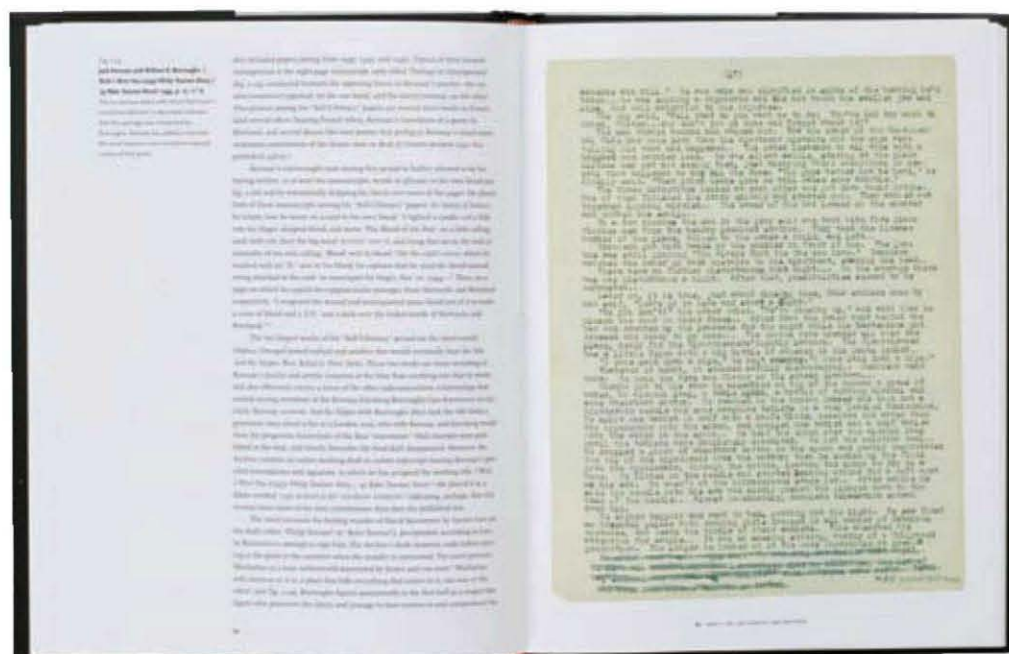


This simple but versatile multicolumn grid accommodates all kinds of information. The generous leading of the serif running text makes it easy to read. Captions sit in the left column and are set in a sans serif face for ultimate clarity. The page structure can easily accommodate variations in the text.

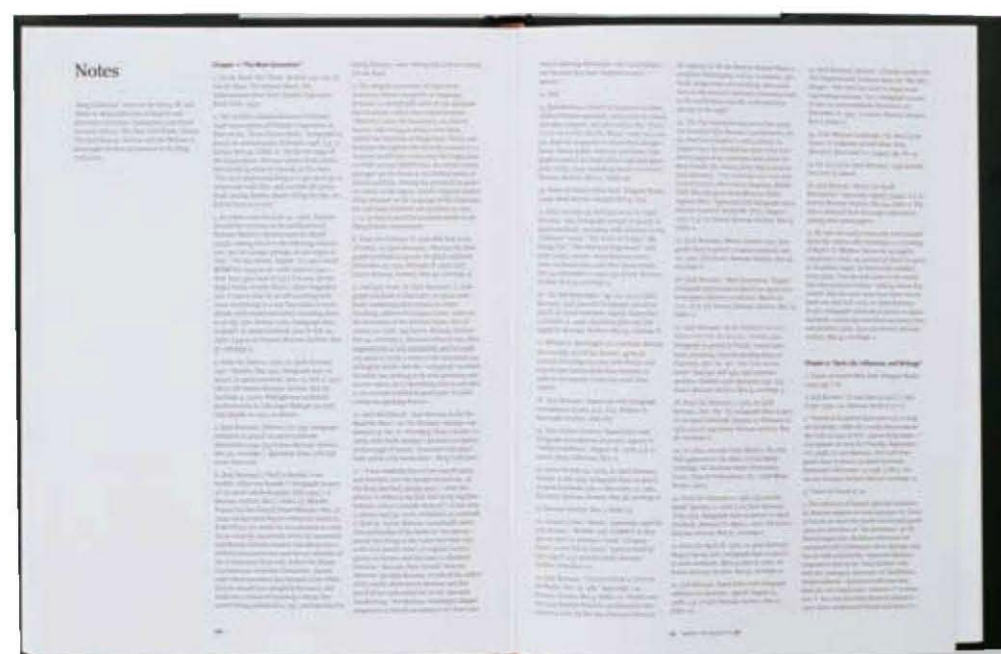




Three columns provide a strong framework for narrow art and multiple captions. On the left page of the spread, captions take the place of the running text, and a narrow image sits in the left column; the right page of the spread is reserved for text alone.



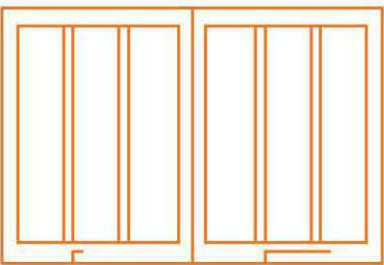
For pacing and clarity, large images occasionally have a page to themselves. Here, an image of Jack Kerouac's typewritten manuscript holds its own against the calm column of text on the left page.



For reference material, such as the notes and index sections, the grid becomes three columns.



# 22. Define Columns Typographically



Typography can help define columns. The use of different weights and sizes can help to determine the order of information, creating a hierarchy that can be either horizontal (title, description, yield) or vertical (columns, left to right). Different type, such as a sans serif, can set off lists or information that differs

from running text or instructions. Bold weights for titles or the numbers in instructions can function as alerts as well as add zest to the page. Lighter weights, possibly in a different face, can work for headnotes or subservient copy. The clearly-defined spaces can keep the range of typefaces from becoming a visual mash.

### Soft and Chewy Chocolate Chip Cookies

A sugar- and butter-rich batter is the foundation for these cookie-jar classics. Just baked, they make a perfect snack on a chilly winter night—or any time. **MAKES ABOUT 3 DOZEN**

2 1/4 cups all-purpose flour  
1/2 teaspoon baking soda  
1 cup (2 sticks) unsalted butter, room temperature  
1/2 cup granulated sugar  
1 cup packed light brown sugar  
1 teaspoon coarse salt  
2 teaspoons pure vanilla extract  
2 large eggs  
2 cups semisweet or milk chocolate chips, or a combination (about 12 ounces)

**1.** Preheat oven to 350°F. Whisk together flour and baking soda in a bowl. Put butter and sugars in the bowl of an electric mixer fitted with the paddle attachment. Mix on medium speed until pale and fluffy, about 2 minutes. Reduce speed to low. Add salt, vanilla, and eggs; mix until well blended, about 1 minute. Mix in flour mixture. Stir in chocolate chips.

**2.** Drop heaping tablespoons of dough onto baking sheets lined with parchment paper, spacing 2 inches apart. Bake cookies, rotating sheets halfway through, until edges turn golden but centers are still soft, 10 to 12 minutes. Let cool on sheets on wire racks 2 minutes. Transfer cookies to wire racks; let cool completely. Cookies can be stored between layers of parchment in airtight containers at room temperature up to 1 week.

### Peanut Butter and Jelly Bars

This version of a well-loved combination from childhood concentrates the flavors into a sweet dessert that appeals to all ages. We like strawberry jam, but feel free to substitute any flavor you prefer. **MAKES ABOUT 3 DOZEN**

1 cup (2 sticks) unsalted butter, room temperature, plus more for pan  
3 cups all-purpose flour, plus more for pan  
1 1/2 cups sugar  
2 large eggs  
2 1/2 cups smooth peanut butter  
1 1/2 teaspoons salt  
1 teaspoon baking powder  
1 teaspoon pure vanilla extract  
1/2 cup strawberry jam, or other flavor  
1 cup salted peanuts (5 ounces), roughly chopped

**1.** Preheat oven to 350°F. Butter a 9 by 13-inch baking pan, and line the bottom with parchment paper. Butter the parchment, dust with flour, and tap out excess.

**2.** Place butter and sugar in the bowl of an electric mixer fitted with the paddle attachment. Beat on medium speed until fluffy, about 2 minutes. With mixer running, add eggs and peanut butter; beat until combined, about 2 minutes. Whisk together flour, salt, and baking powder. Add to the butter mixture, and beat on low speed until combined. Add vanilla.

**3.** Transfer two-thirds of mixture to prepared pan; spread evenly with an offset spatula. Using offset spatula, spread jam on top of peanut-butter mixture. Crumble remaining third of peanut butter mixture on top of jam. Sprinkle evenly with peanuts.

**4.** Bake until golden, 45 to 60 minutes, rotating halfway through. Tent loosely with foil if bars are getting too dark. Transfer to a wire rack to cool. Run knife around edges and refrigerate, 1 to 2 hours. Cut into about thirty-six bars (about 1 1/2 by 2 inches). Cookies can be stored in airtight containers at room temperature up to 3 days.

Project  
*Martha Stewart's Cookies*

Client  
MSL Clarkson Potter

Design  
Barbara deWilde

Sophisticated photography and typography accurately reflect the elegance and taste of a domestic authority.

Ingredients are in sans serif, and instructions are in a serif typeface. A bolder version of the sans serif is used for emphasis.

44 ■ Layout Essentials





## Coconut-Cream Cheese Pinwheels

Rich cream cheese dough, coconut-cream cheese filling, and a topper of jam make these pinwheels complex—chewy on the outside, creamy in the center. Create a variety of flavors by substituting different fruit jams for the strawberry. **MAKES ABOUT 2½ DOZEN**

**for the dough:**

- 2 cups all-purpose flour, plus more for work surface
- $\frac{3}{4}$  cup sugar
- $\frac{1}{2}$  teaspoon baking powder
- $\frac{1}{2}$  cup (1 stick) unsalted butter, room temperature
- 3 ounces cream cheese, room temperature
- 1 large egg
- 1 teaspoon pure vanilla extract

**for the filling:**

- 3 ounces cream cheese, room temperature
- 3 tablespoons granulated sugar
- 1 cup unsweetened shredded coconut
- $\frac{1}{4}$  cup white chocolate chips

**for the glaze:**

- 1 large egg, lightly beaten
- Fine sanding sugar, for sprinkling
- $\frac{1}{2}$  cup strawberry jam

**1. Make dough:** Whisk together flour, sugar, and baking powder in a bowl. Put butter and cream cheese into the bowl of an electric mixer fitted with the paddle attachment; mix on medium-high speed until fluffy, about 2 minutes. Mix in egg and vanilla. Reduce speed to low. Add flour mixture, and mix until just combined. Divide dough in half, and pat into disks. Wrap each piece in plastic, and refrigerate until dough is firm, 1 to 2 hours.

**2. Preheat oven to 350°F.** Line baking sheets with nonstick baking mats (such as Silpats).

**3. Make filling:** Put cream cheese and sugar into the bowl of an electric mixer fitted with the paddle attachment; mix on medium speed until fluffy. Fold in coconut and chocolate chips.

**4. Remove one disk of dough from refrigerator.** Roll about  $\frac{1}{8}$  inch thick on a lightly floured surface. With a fluted cookie cutter, cut into fifteen  $2\frac{1}{2}$ -inch squares. Transfer to prepared baking sheets, spacing about  $1\frac{1}{2}$  inches apart. Refrigerate 15 minutes. Repeat with remaining dough.

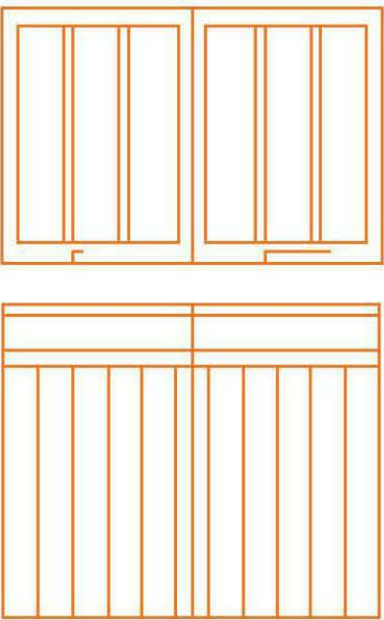
**5. Place 1 teaspoon filling in center of each square.** Using a fluted pastry wheel, cut 1-inch slits diagonally from each corner toward the filling. Fold every other tip over to cover filling, forming a pinwheel. Press lightly to seal. Use the tip of your finger to make a well in the top.

**6. Make glaze:** Using a pastry brush, lightly brush tops of pinwheels with beaten egg. Sprinkle with sanding sugar. Bake 6 minutes. Remove and use the lightly floured handle of a wooden spoon to make the well a little deeper. Fill each well with about  $\frac{1}{2}$  teaspoon jam. Return to oven, and bake, rotating sheets halfway through, until edges are golden and cookies are slightly puffed, about 6 minutes more. Transfer sheets to wire racks; let cool 5 minutes. Transfer cookies to rack; let cool completely. Cookies can be stored in single layers in airtight containers at room temperature up to 3 days.

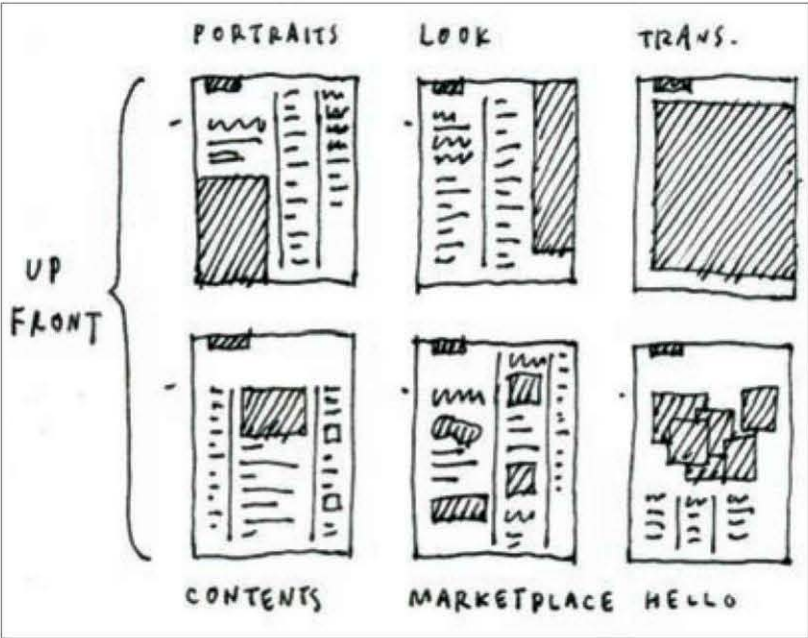
soft *and* chewy • 61

Elements are wittily stacked to create a sense of play. Using different faces for accents enlivens the format, so it can be fun and instructive.

# 23. Avoid Overcrowding



When designing multiple columns, it's not necessary to fill absolutely every inch of space. It's good to leave certain columns open. White space directs the reader's eye around the page, making it easy to pick and choose certain stories, images, or logos. Rules of varying weights help control and give punch to the information.



Preliminary sketches show a sense of space.

Project  
Good magazine issue 008

Client  
Good Magazine, LLC

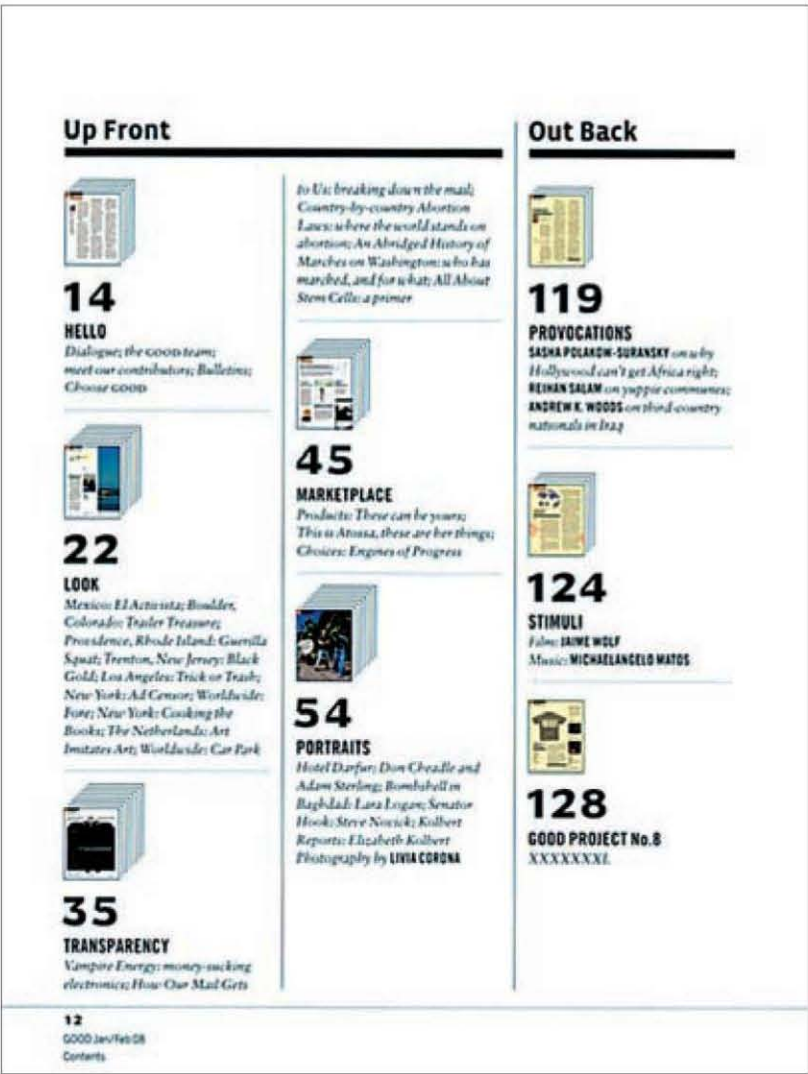
Design Direction  
Scott Stowell

Design  
Open

White space and witty, edgy design help readers cruise through a lively combination of hard-core big ideas that make the globe a better place.



Contents pages are often difficult to parse. This one gets rid of the clutter and makes it easy for readers to find their way around the magazine's offerings. The various sizes and weights of the typography give the page interest and balance. Icons at the upper right determine a format used throughout the magazine.

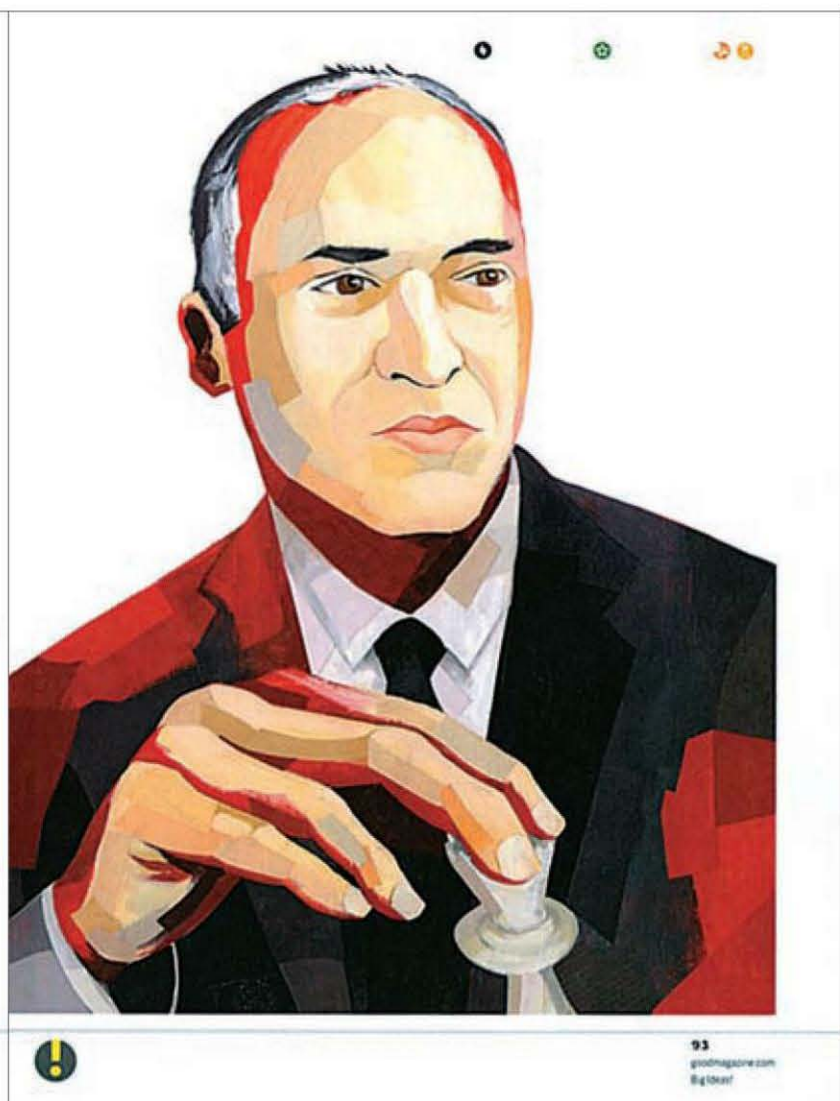


The page contains five levels of information, which are clear and easy to read due to tidy typography and generous space.





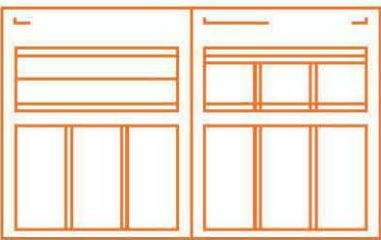
Muscular typography cascades through a spacious page opposite an equally muscular illustration.



Big ideas? Big letters! Large drop caps playfully signal starts of stories and play on the words of the heading. Icons introduced in the contents page appear in a consistent position, at the upper right of the page, with only the appropriate icons in use.



# 24. Lower the Columns



A full page of three-column text can become dense. A good way to keep the reader engaged and undaunted is to lower the columns on the page, which creates clean spreads and a feeling of movement.

Lowered text columns also enable the designer to create a clear area for lead information such as the running head and page number, spread title, headnote, and photos.

Project

Pew Prospectus 2008

Client

The Pew Charitable Trusts

Design

IridiumGroup

Editor

Marshall A. Ledger

Associate Editor/

Project Manager

Sandra Salmans

A nonprofit's works are presented seriously, yet elegantly.



Variation is the spice of design, so it's also good to add contrast by designing the introductory material to a wider measure. For additional texture, set the headnote in a typeface altogether different from the typeface used for rest of the material.



## Culture

Change was sweeping the arts scene in 1948, with an impact that would not be fully realized for years. American painters led the way into abstract expressionism, reshaping both the visual arts and this country's influence on the art world.

Meanwhile, technology was setting the stage for revolutions in music and photography. The LP record made its debut, and the Fender electric guitar, which would define the rock 'n' roll sound in the next decade and thereafter, went into mass production. Both the Polaroid Land camera, the world's first successful instant camera, and the first Nikon went on sale.

In New York, the not-for-profit Experimental Theatre, Inc., received a special Tony honoring its path-breaking work with artists such as Lee Strasberg and Bertolt Brecht. But in April it was disclosed that the theatre had run up a deficit of \$20,000—a shocking amount, given that \$5,000 had been the maximum allocated for each play—and in October *The New York Times* headlined, "ET Shelves Plans for Coming Year."

Apart from its minuscule budget, there is nothing dated about the travails of the Experimental Theatre. The arts

still struggle with cost containment and tight funds. But if the Experimental Theatre were to open its doors today, it might benefit from the power of knowledge now available to many nonprofit arts organizations in Pennsylvania, Maryland and California—and, eventually, to those in other states as well. Technology, which would transform music and photography through inventions in 1948, is providing an important tool to groups that are seeking to streamline a grant application process that, in the past, has been all too onerous.

That tool is the Cultural Data Project, a Web-based data collection system that aggregates information about revenues, employment, volunteers, attendance, fund-raising and other areas input by cultural organizations. On a larger scale, the system also provides a picture of the assets, impact and needs of the cultural sector in a region.

The project was originally launched in Pennsylvania in 2004, the brainchild of a unique collaboration among public and private funders, including the Greater Philadelphia Cultural Alliance, the Greater Pittsburgh Arts Council, The Heinz Endowments, the Pennsylvania Council on the Arts, Pew, The Pittsburgh Foundation and the William Penn Foundation. Until then, applicants to these funding organizations had been required to provide similar information in different formats and on multiple occasions. Thanks to the Pennsylvania Cultural Data Project, hundreds of nonprofit arts and cultural organizations throughout the state can today update their information just once a year and, with the click of a computer mouse, submit it as part of their grant applications. Other foundations, such as the Philadelphia Cultural Fund, the Pennsylvania Historical and Museum Commission and the Independence Foundation, have also adopted the system.



Longfellow's records, archiving the public in 1948.

The Village of Arts and Humanities, revitalizing Mount Philadelphia.

Development workshop for Bill Brown, The Philadelphia Lecture.

So successful has the project been that numerous states are clamoring to adopt it. In June, with funding from multiple sources, Maryland rolled out its own in-state Cultural Data Project. The California Cultural Data Project, more than five times the size of Pennsylvania's with potentially 5,000 nonprofit cultural organizations, went online at the start of 2008, thanks to the support of more than 20 donors. Both projects are administered by Pew.

As cultural organizations in other states enter their own data, the research will become exponentially more valuable. Communities will be able to compare the effects of different approaches to supporting the arts from state to state and city to city. And the data will give cultural leaders the ability to make a fact-based case that a lively arts scene enriches a community economically as well as socially.

The Cultural Data Project is not the first initiative funded by Pew's Culture portfolio to go national or to benefit from state-of-the-art technology. For example, the system used by PhillyFunGuide, the first comprehensive, up-to-date Web calendar of the region's arts and culture events, has been successfully licensed to other cities.

In addition to the Cultural Data Project, another core effort within Pew's Culture portfolio is the Philadelphia Center for Arts and Heritage and its programs, which include Dance Advance, the Heritage Philadelphia Program, the Pew Fellowships in the Arts, the Philadelphia Exhibitions Initiative, the Philadelphia Music Project and the Philadelphia Theatre Initiative. Since the inception of the first program in 1989, these six initiatives have supported a combined total of more than 1,100 projects and provided more than \$48 million in funding for the Philadelphia region's arts and heritage institutions and artists.

Through its fellowships, Pew nurtures individual artists working in a variety of performing, visual and literary disciplines, enabling them to explore new creative frontiers that the marketplace is not likely to support. The center also houses the Philadelphia Cultural Management Initiative, which helps cultural groups strengthen their organizational and financial management practices.

Almost from the time it was established, Pew was among the region's largest supporters of arts and culture. While it continues in this role, committed to fostering nonprofit groups' artistic excellence and economic stability, and to expanding public participation, Pew—like the arts themselves—has changed its approach with the times.

Marian A. Godfrey  
Managing Director  
Culture and Civic Initiatives

## 2007 Milestones

Each year, we join with excellent organizations to produce work that exemplifies exactly what we mean in stating that Pew serves the public interest. On these pages, we highlight the results of some of the Pew-supported work that made a difference in 2007.

### Environment

Pew's Environment Group and the National Environmental Trust Institute have merged. The consolidated team has a domestic and international staff of more than 100, making Pew one of the nation's largest environmental scientific and advocacy organizations, with a presence across the United States and in Australia, Canada, Europe, the Indian Ocean, Latin America and the Western Pacific.

Congress passed and the White House signed legislation requiring that by 2025 automobiles produce fleets with an average consumption of 35 miles per gallon. The advance, advocated aggressively by the Pew Campaign for Fuel Efficiency, represents the highest increase in fuel-efficiency standards for the nation's cars and light trucks in more than 30 years.

The United States Climate Action Partnership, an unprecedented alliance of leading environmental organizations and major corporations, called upon the federal government to quickly enact strong national legislation to achieve significant reductions of greenhouse gas emissions. To develop regional strategies addressing

climate change, two groups are launching the Western Climate Initiative (Arizona, British Columbia, California, Montana, New Mexico, Oregon, Utah and Washington) and the Midwestern Greenhouse Gas Reduction Accord (Illinois, Iowa, Kansas, Minnesota, Michigan, Missouri and Wisconsin).

The International Boreal Conservation Campaign helps secure the protection of 25.3 million acres of Canada's boreal forest, one of the world's three largest remaining wilderness areas. Since 2003, Pew's boreal conservation efforts have contributed to the protection of more than 100 million acres, reaching that goal two years ahead of schedule.

Pew and The Nature Conservancy launch *Wild Australia*, an ambitious three-year project to protect the continent's terrestrial and marine wilderness and biodiversity. One goal is to establish up to a million acres of new protected areas.

Approximately one-fourth of the world's high seas will be off-limits to bottom trawling under an agreement by the 22 nations regulating the establishment of a regional fisheries management organization for the

South Pacific. In addition, scientific work on vessel location monitoring systems and observers will be mandatory on every bottom-trawling vessel. The agreement covers areas extending roughly from the equator to the Arctic Circle and from Australia to the west coast of South America.

Pew's advocacy and public education efforts help reduce overfishing in various regions of the United States. Congress reauthorizes the Magnuson-Stevens Fisheries Management and Conservation Act of 1976 and 2006 to contain the strongest fisheries conservation measures in U.S. history. The New England Fisheries Management Council makes *harvest management* a priority in 2008. The Marine Aquaculture Task Force presents standards and practices for U.S. marine aquaculture that protect the health of marine ecosystems.

### Health and Human Services

The College Cost Reduction and Access Act, signed into law, includes an income-based repayment program modeled on a proposal developed by the Pew-supported Project on Student Debt at the Institute for College

Access and Success. The new law makes loan payments for and manageable by capping them at a reasonable percentage of income, recognizing borrowers' family responsibilities, limiting buildup of interest, and canceling most remaining balances after 20 years (10 years for those in public service careers). It also reduces unnecessary lender subsidies and uses the savings to increase Pell grants, which will help more students avoid debt as they pursue higher education.

Bipartisan legislative proposals modeled on the policy recommendations of the *Pew Commission on Children in Foster Care* are introduced in the U.S. Senate and House of Representatives. The bills would improve opportunities for foster children to find safe, permanent homes through adoption or legal guardianship and ensure that American Indian children in foster care are eligible for federal foster-care funding and receive the services they need.

Bipartisan legislation to encourage the use of automatic individual retirement accounts is introduced in both houses of the U.S. Congress. Modeled on a proposal developed by the *Retirement Security Project*, this legislation would allow IRAs to be funded through automatic payroll deductions to help

workers whose employers do not offer a retirement plan. Delegates to the National Summit of Retirement Savings Conference endorse the proposal, and several presidential candidates propose improving retirement saving through programs substantially similar to that recommended by the project.

*The Project on Emerging Nanotechnologies*, a partnership of Pew and the Woodrow Wilson International Center for Scholars, facilitates a first-ever collaboration between a major industrial user of nanotechnology, the DuPont company, and a public interest group, Environmental Defense, which results in the development of a voluntary agreement on the responsible use of engineered nanoscale materials. The project's chief science adviser teaches before the federal government's first public meeting focused exclusively on research into the environmental, health and safety risks of these substances.

Giving concrete over health risks and efficacy, a panel of safety experts at the U.S. Food and Drug Administration proposes banning over-the-counter cough and cold medicines for children under the age of six. The Baltimore, Maryland, health commissioners who lead the FDA parties, cite data from the *Prescription Project* on medical

marketing. The project, which is supported by Pew and six partners, also calls on the American Medical Association to stop selling its comprehensive physician database to companies that use the information to market directly to doctors.

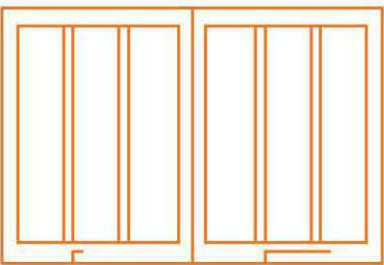
### Pew Center on the States

*New Web-based voter services* become available to help the more than 50 million Americans living overseas, including members of the military, vote in upcoming elections. Created by the Diversem Time Foundation with support from Pew, the new Web site and integrated voter services applications offer a user-friendly online system for register to vote, request an absentee ballot and obtain information about voting requirements. Alabama, Missouri and Ohio are the first states to adopt the new software for their own election Web sites.

The Pew Center on the States issues a groundbreaking report, *Promises with a Price*, which finds that while states have promised at least \$2.75 billion in pension, health care and other retirement benefits for public employees over the next three decades, they have issued



# 25. Shift Shapes



Changing the shapes of photos and drawings can enliven and enlighten a how-to story. If everything is the same size and width, the piece will be clear but dull. Instead, it's possible—and better—to vary the mix.

Project  
*Martha Stewart Living*

Client  
Martha Stewart Omnimedia

Design  
Martha Stewart Living

Chief Creative Officer  
Gael Towey

Clear how-to images and finished photos sit in a strong yet flexible format.

### Handbook How-Tos

#### HOW TO WASH, DRY, AND STORE LETTUCE

1. Fill a clean basin or a large bowl with cold water, and submerge the lettuce leaves completely. (For head lettuce, first discard the outer leaves; they're most likely to harbor bacteria. Chop off the end, and separate the remaining leaves.) Swish the leaves around to loosen dirt.

2. Once sediment has settled, lift out the lettuce, pour out the dirty water, and re-fill the bowl with clean water. Submerge the lettuce again, and continue swishing and refilling until there are no more traces of dirt or sand in the bowl. You may need to change the water 2 or 3 times.

3. Dry the lettuce in a salad spinner until no more water collects at the bottom of the bowl. Alternatively, blot the leaves between layered paper towels or clean dish towels until no water remains.

4. If you plan to store the lettuce, arrange the dry leaves in a single layer on paper towels or clean dish towels, roll up, and seal inside a plastic bag. Lettuce can be stored this way in the refrigerator for 3 to 5 days. To prevent it from browning rapidly, don't tear the leaves into smaller pieces until you're ready to use them.

SOAK AND SPIN THE LEAVES

STORE IN A TOWEL

#### HOW TO IRON A BUTTON-FRONT SHIRT

For easier ironing and the best results, start with a thoroughly damp shirt. Mist the shirt with water using a spray bottle, roll it up, and keep it in a plastic bag for 15 minutes or up to a few hours. (If you can't iron the shirt sooner, refrigerate it in the bag so the shirt won't acquire a sour smell.) Most of the ironing will be on the wide end of the board. If you're right-handed, position the wide end to your left; if you're left-handed, it should be on your right.

1. Begin with the underside of the collar. Iron, gently pulling and stretching the fabric to prevent puckering. Turn the shirt over, and repeat on the other side of collar. Fold the collar along seam. Lightly press.

2. Iron the inside of the cuffs; slip a towel under the buttons to cushion them as you work. Iron the inside of the plackets and the lower inside portion of the sleeves, right above the cuffs. Iron the outside of the cuffs.

3. Drape the upper quarter of the shirt over the wide end of the board, with the collar pointing toward the narrow end of the board, and iron one half of the yoke. Reposition, and iron the other half.

4. Lay 1 sleeve flat on the board. Iron from shoulder to cuff. (If you don't want to crease the sleeve, use a sleeve board.) Turn the sleeve over, and iron the other side. Repeat with the other sleeve.

5. Drape the yoke over the wide end of the board, with the collar facing the wide end, and iron the back of the shirt.

6. Drape the left side of the front of the shirt over the board, with the collar pointing toward the wide end; iron. Repeat with the right front side, ironing around, rather than over, buttons. Let the shirt hang in a well-ventilated area until it's completely cool and dry, about 30 minutes, before hanging it in the closet.

One way to clarify text or instructions is to include how-to illustrations and a photo of the finished recipe or craft object. The images will be useful, and their varying shapes keep the page from being static.

OPPOSITE PAGE: The typography in this piece is functional and detailed; it's also exquisite without being precious. The boxed-in sidebar signals the reader to important information that's separate from the recipes.



## Food Inspiration

### SAUTÉED SOLE WITH LEMON

SERVES 2

*Gray sole is a delicately flavored white fish. You can substitute flounder, turbot, or another type of sole.*

- ½ cup flour, preferably Wondra
- 1 teaspoon coarse salt
- ½ teaspoon freshly ground pepper
- 2 gray sole fillets (6 ounces each)
- 2 tablespoons unsalted butter
- 2 tablespoons olive oil
- 2 tablespoons sliced almonds
- 1½ tablespoons chopped fresh parsley
- Finely chopped zest and juice from 1 lemon, plus wedges for garnish

1. Combine flour, salt, and pepper in a shallow bowl. Dredge fish fillets in flour mixture, coating both sides, and shake off excess.

2. Melt butter with oil in a sauté pan over medium-high heat. When butter begins to foam, add fillets. Cook until golden brown, 2 to 3 minutes per side. Transfer each fillet to a serving plate.

3. Add almonds, parsley, zest, and 2 tablespoons juice to pan. Spoon over fillets, and serve with lemon wedges.

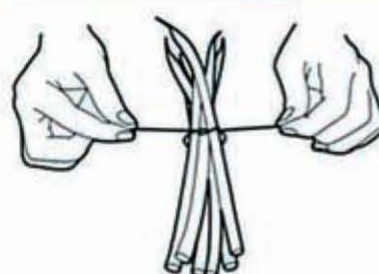
### HARICOTS VERTS

SERVES 2

- Coarse salt, to taste
- 8 ounces haricots verts
- 2 tablespoons extra-virgin olive oil
- Freshly ground pepper, to taste
- 1 bunch chives, for bundling (optional)

1. Bring a pot of salted water to a boil. Add haricots verts, and cook until bright green and just tender, 3 to 5 minutes. Drain, and pat dry. Transfer to a serving bowl.

2. Toss with oil, salt, and pepper. Tie into bundles using chives.



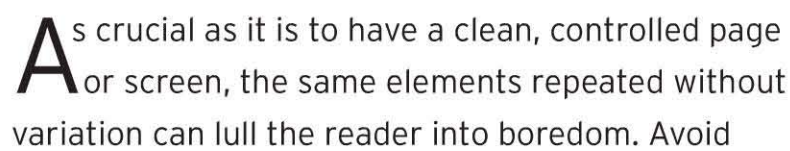
#### HOW TO BUNDLE GREEN BEANS

1. Cook haricots verts. Drain, and pat dry. Let stand until cool enough to handle.
2. Lay a chive on a work surface. Arrange 4 to 10 haricots verts in a small pile on top of chive. Carefully tie chive around bundle. Trim ends of chive if desired.

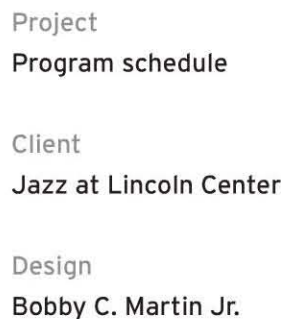
**QUICK-COOKING CLASSIC** Seared sole fillets glisten beneath a last-minute pan sauce made with lemon, parsley, and almonds. The resulting entrée, served with blanched haricots verts, is satisfyingly quick yet sophisticated.



## 26. Get Off the Straight and Narrow



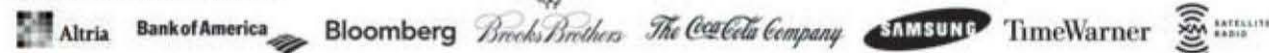
This grid contains huge amounts of information. The staggered columns follow the shape of the trumpet and enhance an already handsome and lively listing. Typographically, the schedule is a virtuoso work of balance, rhythm, and craft.



52 ■ Layout Essentials



Jazz at Lincoln Center proudly acknowledges



## JAZZ AT LINCOLN CENTER SPRING 2007

### Bebop Lives!

Celebrating the best of Dizzy Gillespie and Charlie Parker with Roy Hargrove, James Moody, Charles McPherson & Roberto Gambarini.

January 26-27, 8pm  
Rose Theater

### Jazz and Art

The Jazz at Lincoln Center Orchestra with Wynton Marsalis & special guest Mark O'Connor bring modern jazz interpretations to Museum of Modern Art masterworks. Featuring a new commission by Ted Nash.

February 23-24, 8pm  
Rose Theater

### CECIL TAYLOR: The New AHA 3 & John Zorn's Acoustic Masada

A Journey from Taylor's fluid landscapes of sound to Zorn's sacred and secular Masada.

March 9-10, 8pm  
Rose Theater

### The Songs We Love

The Jazz at Lincoln Center Orchestra with Wynton Marsalis swing the perfect songs— "April in Paris," "Summertime" and many others—arranged to perfection.

March 29-31, 8pm  
Rose Theater

### The Birth of Cool: Bill Charlap

Lester Young, Count Basie, Miles Davis—the inventors of cool. The Bill Charlap Trio leads a celebration of the classics of cool.

March 30-31, 7:30/9:30pm  
The Allen Room

### Todo Tango

The Afro-Latin Jazz Orchestra with Arturo O'Farrill is joined by Tango crusader Pablo Aslan to celebrate the legendary Astor Piazzolla.

April 13-14, 8pm  
Rose Theater

### Dianne Reeves

Classics styled by a voice powerful when soft, intimate at a fever pitch and agile at any tempo.

April 20-21, 7:30/9:30pm  
The Allen Room

### The Legends of Blue Note

The Jazz at Lincoln Center Orchestra with Wynton Marsalis swing long-overdue big band arrangements of some of the best music ever made.

April 26-28, 8pm  
Rose Theater

### The Many Moods of Miles Davis

From *Kind of Blue* to *Bitches Brew*, the hippest journey in the history of the music.

May 11: Ryan Kisor  
& Terence Blanchard  
May 12: Nicholas Payton  
& Marcus Miller  
8pm, Rose Theater

### 15th Anniversary: In This House, On This Morning

Wynton's soulful convergence of gospel and jazz performed by the Wynton Marsalis Septet.

May 24-26, 8pm  
Rose Theater

### Darin Atwater Gospel

Come testify with Kim Burrell as we raise voices in a divine congregation of jazz, classical, and gospel.

May 25-26, 7:30/9:30pm  
The Allen Room

### GET TICKETS WHILE THEY LAST!

www.jalc.org  
CenterCharge 212-721-6500  
Box Office  
Broadway at 60th St.  
(ground floor)  
Mon-Sat 10am-6pm  
Sun 12pm-6pm

Photo by Greg Patrick McBratney

**jazz** at lincoln center  
Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street

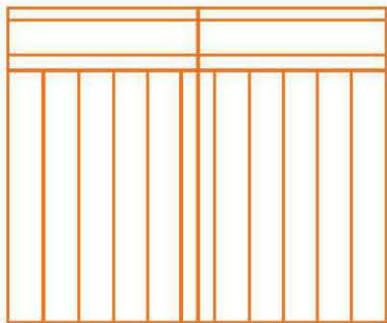


A columnar grid provides a clear framework for boxes, which fill a number of roles. The boxes contain the material, give a sense of dimension to the schedule by creating a plane on top of the photo, and they rhythmically move across the page.



## MULTICOLUMN

# 27. Mix It Up



**W**eight. Size. Texture. Shape. Scale. Space. Colors. It's possible to combine a lot of elements for an energetic look that is varied but coherent. A firm grid can act as a base, enabling a piece containing

lots of images and headlines to make room for one or two more. Weights and sizes of type, and dynamics of image sizes and shapes call for attention without sacrificing readability in the basic story.

The bold, five-column grid that appears consistently in this magazine grounds the spread and supports a variety of shapes and sizes. The page structure is strong, especially with extra space around images.



Project  
**Metropolis** magazine

Client  
**Metropolis** magazine

Creative Director  
Criswell Lappin

A disciplined grid enables local work to shine. A strong multicolumn grid foundation at the base of a page provides a sturdy underpinning to a spread with a cavalcade of sizes, weights, and colors.



Although the typography is black with only an accent color, it adds color and texture through the dynamics of bold, stencil-like type playing off smaller sizes and weights. Thick and thin rules also add texture.

OPPOSITE PAGE: Rules become grounding elements for the rocking chair silhouettes



REGIONAL CRAFTS HOUSEWARES + ARCHITECTURE NORTH CAROLINA

# HANDMADE HOME

A crafts group enlists local artisans to create a one-of-a-kind dwelling.

**FATIE ATKINSON**  
FURNITURE

Employing a steam-bending technique, Atkinson can make the clear cut of any open-pored wood, including hickory, oak, and white or red oak (shown).



HandMade in America has been fervently promoting craft in Western North Carolina since 1993, but this year marks the nonprofit's first foray into real estate. In a novel collaboration, the group has partnered with private developer Biltmore Farms to construct the HandMade

Home, a 3,700-square-foot model in Asheville showcasing the work of 100 local craftspeople. The house, which broke ground last September, is expected to meet the green-building standards of North Carolina's Healthy Built Homes program and fetch \$2.25 million when it makes its debut



**AKIRA SATAKE**  
CERAMICS

Satake produces functional ceramic pieces—from vases, planters, and bowls to decorative items—with a refined Japanese aesthetic.

**BARBARA ZARETSKY**  
TEXTILES

Decorating ceramic with hand-painted patterns using natural fibers, plant dyes, and textile paints.



In October as part of the city's annual "Parade of Homes,"

founding executive director Becky Anderson hopes the project will spur other developers, architects, and homeowners to tap the region's greatest resource: the 4,500 resident artisans making everything from furniture and

lighting fixtures to tableware and rugs (examples shown above). "We want to become the center of handcrafted homes," she says. To make it easy, HandMade in America has produced directories featuring the work of and contact information for the craftspeople in its network. But Ben

Brown, the project's publicist, recommends that people considering such an undertaking think smaller. "This is the first project of its kind, and it will probably be the last," Brown says. "With one hundred independent-minded artists involved, people are ready to shoot each other." ☐

METROPOLIS March 2008

Courtesy: HandMade in America



**PEWABIC**

The designs for Ironstone Pottery at Greenbrook (top), in Bloomfield Hills, and Detroit's Commerce Park studios (bottom) were custom made by the pottery's in-house team.



**MOTAWI**

The three-crayon Wright Collection includes Avery (left) and Clayville (bottom). Also shown: Westwood (bottom) and Amersley (right), an adaptation of a Louis Sullivan design.



**DAVID ELLISON**

and by Clowry Pottery. The Avery Pottery (bottom) is a reimagining of historic artwork found on buildings in New York's Flatiron District.

Eastern Michigan is home to one of the most active crafts movements in the country.

REGIONAL CRAFTS TILE

# MOTOR CITY GLAZE

MICHIGAN



**EVA HASBERG**

"We'd start doing these tile shows that were just tile, and we'd think, How could anyone make a living at this?" says Marla Howland, part of a loose-knit group of Michigan-based tile-makers, reminiscing about the good old days before the tile industry took off. "And now

everyone is doing really well." Howland is one of the artisans who came up through Detroit's famed Pewabic Pottery—a tile factory, exhibition space, and educational facility. She studied there with David Ellison—a name that comes up again and again in conversation with these eastern-

Michigan tile fiends—and realized that she could turn her painting and design background into a whole new bag of [ceramic] chips. Karine Motawi runs Motawi Tileworks out of Ann Arbor with his sister, Nawal. The company makes historically influenced pottery in line with the types of

things that were produced in the earliest days of Pewabic in the 1890s. "We're literally growing through the history books and the source books," he says. "We're trying to re-create the lost craft." As the official Frank Lloyd Wright Soapbox, it's reproducing just fine.

Motawi Tileworks operates on a relatively tiny scale—it produces 18,000 square feet of tile a year, a drop in the bucket—and so do many of its local cohorts, which is why they're so happy to know Joseph Taylor, president of the Tile Heritage Foundation, which works to raise the historic craft's profile. "They are like the cheerleaders," Motawi says. ☐

Courtesy: the manufacturer

REGIONAL CRAFTS SEATING

NEW YORK

# BROOKLYN'S OWN

A crafty, DIY-inspired furniture movement emerges in New York's most creatively vibrant borough.

**ELUCIDESIGN**

**BARBER CHAIR**

Inspired by the Scandinavian classics, this Chris Jordan-designed piece is made of maple and uses a hand-screwed brass for the back and seat.



**WOOD**

**WOOD CHAIR**

The dining-room chair designed by Carley Springer and Eric Levin in 2006 comes in a variety of woods, including cherry (shown), walnut, and maple.



**UHURU DESIGN**

**OH METAL ARMCHAIR**

Designed by Jason Horvath, this lounge chair consists of a one-inch-by-two-inch steel frame and upholstered cushions available in custom colors and patterns.



**CITY JOINERY**

**WEDGE CHAIR**

This dining-room chair was designed by Jonah Zuckerman in 1987. Pictured in black walnut, it's available in a variety of woods.



**SCRAPILE**

**PROTOTYPE 1**

Designed by Bert Bettencourt, the chair is made of repurposed wood scraps that were bound for a landfill. The process makes the materials unique to each piece.

Far from the maddening crowds of the contemporary-furniture scene, a small group of intrepid designers is sprouting like trees in Brooklyn. Aesthetically, they're all over the map. Scraggle (from Greenpoint) is known for the pun. It's named after a scrap pile of locally sourced wood that designers Bert Bettencourt and Carlos Salgado turn into a building material: each block incorporates everything from walnut to gly-

**PAUL SAMKO**

**ROCKING CHAIR**

The walnut rocker is composed of 10 different pieces. Created by Samko in 1987, the chair can be customized using different types of wood or upholstery.



**EVA HASBERG**

Redpoint collection is a beautifully spare series of pared-down pieces; City Joinery's range and look is broader and heavier. These firms may not share a look, but they do share a sensibility shaped by their size, scale, and voluntary outsider status in

the design world. "We're in this straddling position," City Joinery's Jonah Zuckerman says. "We care a lot about design, but we also care a lot about craft." Horvath brings up a similar tension: "We don't want to be the big furniture company that does

production overseas, but we don't want to be just building furniture in Red Hook." He shouldn't worry too much. His company and his compatriots are part of a new phenomenon—the rise of the artisan designer, Brooklyn division. ☐

Courtesy: the designers

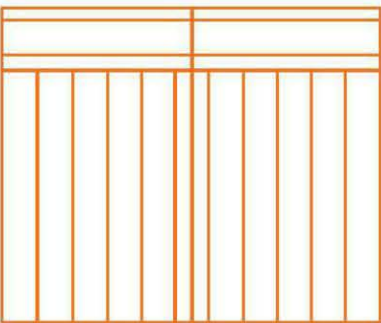
METROPOLIS March 2008

METROPOLIS March 2008

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# 28. Control a Variety of Elements



Multicolumn grids are perfect for controlling a range of no-nonsense elements within a report. A explicit plan can chunk information in a number of ways. Columns, rules, and text in different sizes, typefaces, and colors work together to convey technical information.

A bold horizontal band defined by heavy rules supports and contains headlines, authors, locations, and logos. Occasionally, bands below the headings are broken to denote space between each of the multiple columns.

Project  
Poster

Client  
NYU Medical Center

Design  
Carapellucci Design

Designer  
Janice Carapellucci

A poster for NYU Medical Center is a textbook example of a clearly handled information hierarchy. Facts and findings are easy to read. Each type of information is differentiated, and the leading and space between elements are in perfect, readable proportions. Although chock-full of information, each section is easy to read, even for a nonphysician.

Varying sizes and leadings distinguish research information from conclusions, which are set large. Captions, in a contrasting sans serif, tidily recap the facts. A vertical rule sets off each section of text that appears within the column, further clarifying the information.

## Evaluation of the Abdominal Branches Using an Intravascular in the Inferior Vena Cava

### Background

Ultrasound evaluation of the abdominal aorta and its branches is usually performed transabdominally. Not infrequently, the image quality is suboptimal. Recently, an intracardiac echocardiography (ICE) probe has become commercially available (Acuson, Mountain View CA, Figure 1). These probes are usually inserted intravenously (IV) and advanced to the right heart for diagnostic and monitoring purposes during procedures such as ASD closure and pulmonary vein isolation (Figure 2). Because of the close anatomic relation between the abdominal aorta (AA) and the inferior vena cava (IVC), we hypothesized that these probes would be useful in the evaluation of the AA and its branches.



Figure 1: ICE probe (AcuNav, Acuson)

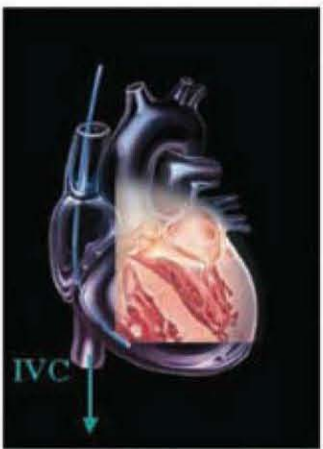


Figure 2: The ICE probe is placed in the heart for imaging during PFO closure and pulmonary vein isolation.

The ICE probe can be advanced into the inferior vena cava (IVC) enabling high quality imaging of the abdominal aorta (Figure 3).

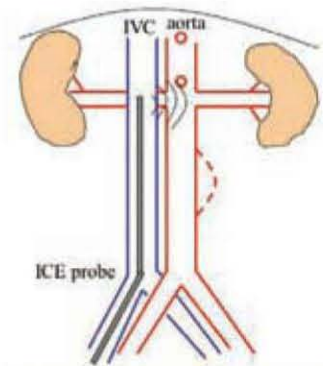


Figure 3: The position of the ICE probe in IVC allows for excellent imaging and Doppler flow interrogation of the abdominal aorta and its branches (renal arteries, superior mesenteric artery, and celiac axis) and the diagnosis of diseases such as renal artery stenosis and abdominal aortic aneurysm.



# Aorta and its ular Echo Probe

Carol L. Chen, MD  
Paul A. Tunick, MD  
Lawrence Chinitz, MD

Neil Bernstein, MD  
Douglas Holmes, MD  
Itzhak Kronzon, MD

New York  
University  
School of  
Medicine  
New York, NY  
USA

NYU  
Medical  
Center

## Methods

Fourteen pts who were undergoing a pulmonary vein isolation procedure participated in the study. In each pt, the ICE probe was inserted in the femoral vein and advanced to the right atrium for the evaluation of the left atrium and the pulmonary veins during the procedure. At the end of the procedure, the probe was withdrawn into the IVC.

## Results

High resolution images of the AA from the diaphragm to the AA bifurcation were easily obtained in all pts. These images allowed for the evaluation of AA size, shape, and abnormal findings, such as atherosclerotic plaques (2 pts) and a 3.2 cm AA aneurysm (1 pt). Both renal arteries were easily visualized in each pt. With the probe in the IVC, both renal arteries are parallel to the imaging plane (Figure 4), and therefore accurate measurement of renal blood flow velocity and individual renal blood flow were possible.



Figure 4: Two-dimensional image with color Doppler, of the abdominal aorta at the level of the right (Rt) and left (Lt) renal ostia. Note visualization of the laminar renal blood flow in the right renal artery, toward the transducer (red) and the left renal artery, away from the transducer (blue).

## Calculation of renal blood flow:

The renal blood flow in each artery can be calculated using the cross-sectional area of the artery ( $\pi r^2$ ) multiplied by the velocity time integral (VTI, in cm) from the Doppler velocity tracing, multiplied by the heart rate (82 BPM in the example shown).



Figure 5

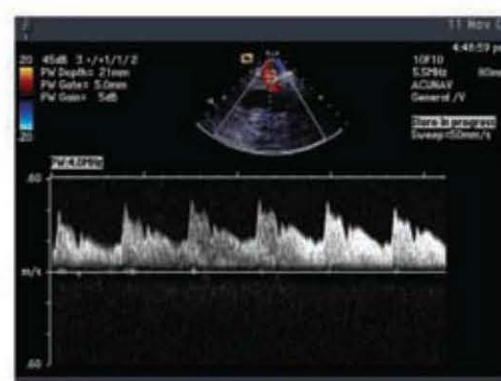


Figure 6: Pulsed Doppler of the right renal artery blood flow. The diameter of the right renal artery was 0.65 cm, and the VTI of the right renal blood flow was 0.19 meters (19 cm). Therefore the right renal blood flow was calculated as 516 cc/minute.

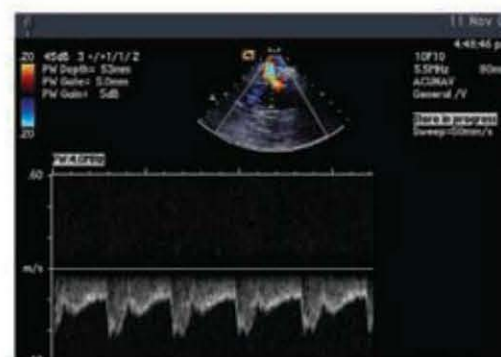


Figure 7: Pulsed Doppler of the left renal artery blood flow. The diameter of the left renal artery was 0.51 cm, and the VTI of the left renal blood flow was 0.2 meters (20 cm). Therefore the left renal blood flow was calculated as 334 cc/minute.

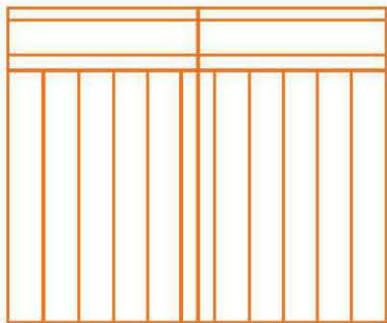
The total renal blood flow (right plus left) in this patient was therefore 850 cc/min. (average normal = 1200 cc/min.)

## Conclusions

High resolution ultrasound images of the AA and the renal arteries are obtainable using ICE in the IVC. The branches of the abdominal aorta can be visualized and their blood flow calculated. Renal blood flow may be calculated for each kidney using this method. This may prove to be the imaging technique of choice for intra-aortic interventions such as angioplasty of the renal arteries for renal artery stenosis, fenestration of dissecting aneurysm intimal flaps, and endovascular stenting for AA aneurysm.



## 29. Not Lost in Translation; Be Clear



How-to instructions must be easy to follow. A clearly formatted layout can be followed (to a degree), even if it's in a language the reader doesn't understand. Clarity can be achieved by

means of numbered steps and images. Choices of what to photograph as well as photos that are clear in and of themselves can be combined in a layout that is as delightful as well as easy to follow.



## Project

*Kurashi no techo* (Everyday Notebook) magazine

## Client

*Kurashi no techo* (Everyday Notebook) magazine

## Designers

Shuzo Hayashi, Masaaki  
Kuroyanagi

A how-to article mixes Western icons—Charlie Brown and his lunch bag—with an Eastern sense of space.

PEANUTS © United Feature  
Syndicate, Inc.

Space can set off introductory text. A cartoon speaks to a number of cultures.



Ruled boxes set off ways to get from one bullet point to another. Each component on the page is clearly on a well-defined grid.

Numbers clarify each step of the process, with subset steps defined by small, circled numbers. Every element is organized; diagrams are so clear that a motivated craftsperson without knowledge of the language could make the item. The space and relative sizes of each component, along with handsome photos, can make the most detailed instructions seem less daunting.



布のブラウン  
バッグを  
考案しました

ブラウンバッグを手にとり、  
鏡をみるうちに、  
指紋は見えてきました  
この線力を生かした  
布袋を作るためには、  
どんな工夫が必要だろうか？  
紙袋のしさを追求して、  
何層何層の重作を重ねて  
作るのも使ったものでも複雑な  
布製のブラウンバッグを  
考案しました。

作り方も合わせてご紹介します

The diagram illustrates three methods for creating a paper bag from a single sheet of paper:

- Top Method:** Starts with a rectangular sheet. It involves folding the sides inward and then the top edge down to form a bag with a flat top.
- Middle Method:** Starts with a rectangular sheet. It involves folding the sides inward and then the bottom edge up to form a bag with a flat bottom.
- Bottom Method:** Starts with a rectangular sheet. It involves folding the sides inward and then the top edge down to form a bag with a flat top, similar to the first method but with slightly different proportions.

毎日使える  
ブラウンバッグ完成



4

整える

それぞれの角をびしっと作ると、  
とてもブラウンバッグらしくなります。  
つまり、この作業が一番肝心です



3

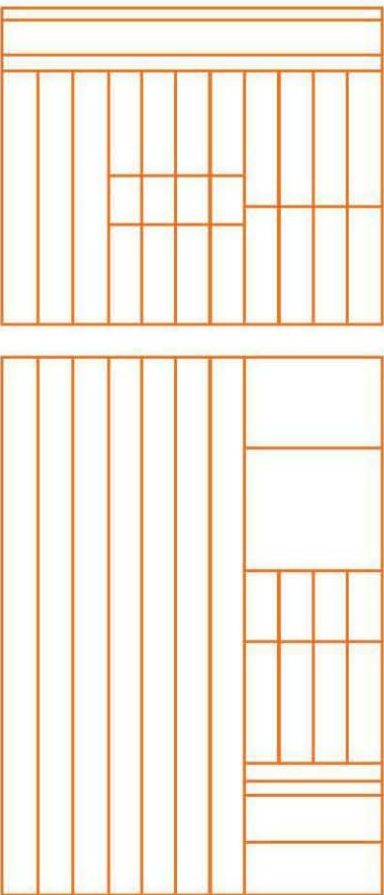
ひっくり返す

出来上がり同近です。  
③まででマナをしっかりとって  
一気にひっくり返します。少し力のいる作業です。





# 30. Website Basics



To accommodate huge amounts of information, large websites are organized using grids. Space is broken into chunks to control information. Start by reviewing any constraints. Take into account screen margins and toolbars, such as the navigational toolbar for the screen, as well as the browser. As with print, web design calls for considering anything that takes up space. In the case of many websites, items to consider include ads, videos, and a complex array of heads, subheads, bylines, lists, and links. Therefore, clear typographical choices are crucial.

## SCREEN SIZES

Users have different screen sizes, so many designers define a live area, of certain pixel width and depth, that will fit readably on a small screen. Although computer screen sizes have become larger over the years, the introduction of handheld devices has resulted in the variation of screen sizes yet again. Because it can be hard to set up a website that will resize to fit a smaller or larger screen, designers often use a standard size, with either a color or a simple white background behind the live area.

Project  
nytimes.com

Client  
The New York Times

Design  
The New York Times

Design Director  
Khoi Vinh

The design of this site combines no-nonsense information and clear, handsome, traditional typography, enhanced by a sense of detail, a variation of sans serif complementing serif, and colors highlighting stories and time frames.





A tight structure creates a container for a navigation column, stories, images of different sizes, ads, and videos.

According to Khoi Vinh, design director for the *New York Times*, “units are the basic building blocks of a grid,” and “columns are the groupings of units that create the visual structure of the page.” Vinh notes that, ideally, a designer will “create units in multiples of three or four, with twelve as an ideal, because it is a multiple of three and four.” Although not visible, such calculations give a strong underpinning to the site, which shows an extreme discipline of units and columns.



Once a designer consolidates units into columns, it's important to design additional space, or insets, to the left and right of the type, so there's a consistent alignment, whether the column contains images, type only, or type in a box.

The Economist

Special Offer!

Get 4 Free Trial Issues of The Economist.

Health

nytimes.com

In a world of second opinions, get the facts first.

The New York Times

STORE

Photos, fine art, books and more.

Awards Season

Complete coverage of Awards Season

Real Estate Mobile

Search for listings on your mobile phone.

Autos

nytimes.com

All the news that's fit to drive.

2008 NEW YORK INTERNATIONAL AUTO SHOW

2008 New York International Auto Show

T MAGAZINE ENTER.

The only address to know.

Wed to Strangers, Vietnamese Wives Build Korean Lives

U.S. »

Art and History Clash in San Francisco

Mayor Seeks Job Switch, but Response Is Lukewarm

In Boston, Residents Seek Face-to-Face Advice to Avoid Foreclosure

POLITICS »

Political Memo: Iraqi Offensive Revives Debate for Campaigns

Clinton Shouldn't Feel Forced to Quit Race, Obama Says

Endorsement of Obama Points Up Clinton Obstacles

N.Y. / REGION »

Fuller Picture Emerges of Paterson's Aid to Hospital That Employed His Wife

9/11 Lawyer Made Name in Lawsuit on Diet Pills

City Subpoenas Creator of Text Messaging Code

SCIENCE »

Not a Mercury or Saturn, but It Goes Way Off Road

Ideas & Trends: Edison ...Wasn't He the Guy Who Invented Everything?

G. David Low, 52, Astronaut and Aerospace Executive, Dies

HEALTH »

Insure Me, Please: The Murky Politics of Mind-Body

The World: The Drug Scare That Exposed a World of Hurt

In Deep-Dish Pizza Land, a Thinner Blue Line

EDUCATION »

A Different Kind of Student Exam

In Deep-Dish Pizza Land, a Thinner Blue Line

EDUCATION »

A Different Kind of Student Exam

Students of Virginity

Harlem to Antarctica for Science, and Pupils

REAL ESTATE »

That 6% Is Getting Harder to Earn

Living in Turtle Bay: In the Many Enclaves, One Neighborhood

Streetscapes | Willoughby Street, Brooklyn: One Owner, Two Markedly Different Designs

on Defaults

Foreclosure Machine Thrives on Woes

TECHNOLOGY »

Novelties: Coming Soon, to Any Flat Surface Near You

Ping: Thinking Outside the Company's Box

City Subpoenas Creator of Text Messaging Code

SPORTS »

Midwest Region: Davidson Seeks Final Four and Savors Moment

Women's Tournament: Moore Leads UConn into Regional Semis

Women's Tournament: Elite Women Prove That A&M No Longer Stands for 'All Male'

TRAVEL »

Pondicherry's French Connection

Spring Break | San Francisco: Alleys for Cool Cats

Twenty-Five Square Miles Surrounded by Reality

DINING & WINE »

Food: The Way We Eat: Just Grate

Home Work: The Joy of (Still) Cooking

Ideas & Trends: Ode to an Onion Ring, and Other Fast Food in the Slower Lane

HOME & GARDEN »

Dream Works

Away: Guatemala as Muse and Base for a Writer

Your Second Home | Outdoor Fireplaces: A Little Warmth, at a Cost

FASHION & STYLE »

Sisters in Idiosyncrasy

Vows: Lisa Sette and Peter Shikany

FASHION & STYLE »

Sisters in Idiosyncrasy

Vows: Lisa Sette and Peter Shikany

Why Blog? Reason No. 92: Book Deal

AUTOMOBILES »

Not a Mercury or Saturn, but It Goes Way Off Road

Behind the Wheel | 2008 Scion Xd and Xb: Cars So Hip That It Hurts

Motoring: Not All Odometers Are Created Equal

Letters: When Parents Say No to Vaccines

ARTS »

Art: The Topic Is Race; the Art Is Fearless

A Veteran MAD Man Remains in the Fold

Film: The Bold and the Bad and the Bumpy Nights

MOVIES »

Film: The Bold and the Bad and the Bumpy Nights

Tackling Directing and George Clooney

Film: Another Red Balloon Alights in Paris

THEATER »

Fancy Digs, Still Tricky Enough for Art

Theater: From Page to Stage, Experienced Guides Showing the Way

Theater Review | Juno: A Mother Whose Life Song Is About Tenement Nightmares, Not Broadway Dreams

BOOKS »

The Appeal, by John Grisham: Unchival Action

The Stone Gods, by Jeanette Winterson: She, Robot

Elegy: Poems, by Mary Jo Bang: In Memoriam

WEEK IN REVIEW »

Bad Dreams: Alley Fighters

Insure Me, Please: The Murky Politics of Mind-Body

The World: The Drug Scare That Exposed a World of Hurt

MAGAZINE »

A Case of the Blues

Students of Virginity

Changing the Rules of the Games

MAGAZINE »

A Case of the Blues

Students of Virginity

Changing the Rules of the Games

T MAGAZINE »

Short Film | Episode 10 Starring Josh Lucas

Magazine Food | Cheese on Seafood Pasta

Perfume Review | Diesel's Big Bang

3. Frank Rich: Hillary's St. Patrick's Day Massacre

4. 36 Hours in Berkeley, Calif.

5. Nicholas D. Kristof: 'With a Few More Brains ...'

6. Asking a Judge to Save the World, and Maybe a Whole Lot More

7. Maureen Dowd: Surrender Already, Dorothy

8. Spring Break | San Francisco: Alleys for Cool Cats

9. Students of Virginity

10. Dith Pran, 'Killing Fields' Photographer, Dies at 65

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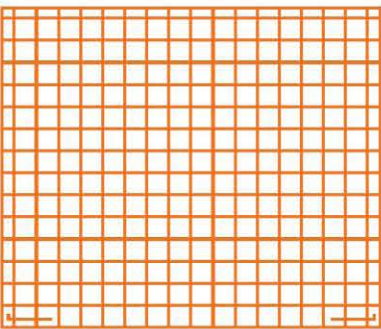
www.bookcrossing.com

Coffee Exposed

The shocking secret coffee co's don't want you to know.



# 31. Break It Down



Sometimes information is a cross between a chart and a module. When presenting complex information, consider clarity, readability, space, and variation. Breaking complicated information into manageable chunks results in clearer layouts.

Use a modular grid when

- there are so many chunks of separate information that continuous reading isn't necessary or possible
- you want all material to fill a similar block of space
- you want a consistent—or nearly consistent—format
- units of information are headed by numbers or dates, with similar amounts of material

Breaking the material down also involves the typography that serves the content. Playing off size and weight against the explanatory copy helps make a page easier to follow. As mentioned in other principles, using different typefaces in a controlled way can make the difference between information that is clear but dull, and information that borders on the whimsical.

Project

*Kurashi no techo* (Everyday Notebook) magazine

Client

*Kurashi no techo* (Everyday Notebook) magazine

Designers

Shuzo Hayashi, Masaaki Kuroyanagi

A feature in a how-to magazine lists tips for domestic life in a controlled fashion.

OPPOSITE PAGE: In this list of tips, there's a consistent amount of space around the copy, with the amount of copy driving the size of the box. A rule, with a weight that doesn't overshadow the material in the box, can separate each tip, resulting in a sidebar that consists of subinformation.

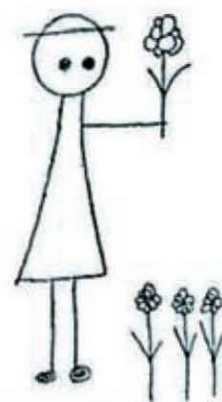
In any language, bullets function as an alert in a heading, and, as always, sizes and weights signal the pecking order of information.

As for the numbered items, just as size and weight help to vary the look of the typography, Arabic numbers and Kanji characters give variation and a homey spin to the helpful, if odd, information. Translation of tip 7 is "It's getting dry. When you come home from outside, try to gargle. Having a glass near the sink makes it easier."



# ●暮らしの ヒント集

ここにならんでいる  
いくつかのヒントのなかで、  
ふと目についた項目を  
読んでみてください。  
たぶん、ああそうだったと  
いうことになるでしょう



今日は  
なにを

**1** テーブルにコップを置くとときは、静かに置くことを心がけましょう。やさしいしぐさが気持ちをやわらげます。

**2** 組み立て式の椅子やテーブルのネジは、意外とゆるんでいるものです。締めなおしておきましょう。

**3** 暮らしには笑顔が大事です。いろいろあっても、にっこり笑顔を忘れずに。

**4** 一年使った枕を新しいものに替えてみましょう。新しい気持ちで眠りにつけるでしょう。

**5** 今日こそゆるんだ水道のバッキンを取替えましょう。家中の蛇口をチェックします。

**6** 毎日の暮らしのなかで見て見ぬふりはやめましょう。そういう癖を身につけてはいけません。

**7** 空気が乾燥してきます。外から帰ったらすぐにうがいができるように、洗面所のコップをきれいにしておきましょう。

**8** 朝、目が覚めたら、ベッドの中で今日一日、何をするかを考えます。することがたくさんあれば、うかうかしていられず、すぐ起きるでしょう。

**9** どんなことでもまずはお金を使わずにできるかを考えてみましょう。それが工夫の一步になります。

**10** 言いたいことを言った後は、笑顔で接することが大事です。険悪にならないように、まわりに気を使いましょう。

**11** 日曜日の朝、天気良かったら、外でご飯にしませんか。ごく簡単なお弁当を近所の公園などで食べるのです。散歩もかねて気分も変わります。

**12** 風邪をひいて、お風呂に入れないときは、足だけでも洗って、温めましょう。さっぱりして気分がよくなります。

**13** 今日は一步ゆずってみましょう。その一歩がそのまま新しい一歩を進めるちかになるものです。

**14** 裁縫箱を整理しましょう。さびた針やよれた糸は処分して、新しいものに取替えます。

**15** 今夜は粗食デーにしましょう。味噌汁にお漬物とか、ありあわせのおかずで間に合えます。明日は今夜の分もごちそうにしましょう。

**16** 冷蔵庫が夏の設定になっていませんか。気温も下がったし、あけた回の回数も減ってきたので、調節しておきます。

**17** 虫歯があつたら、いますぐ治しておきましょう。年末年始のお医者さんが休みのときに痛くなったら大変です。

**18** 手紙ばさみを買ってみましょう。とても便利なので、毎日届く郵便をさっさと片づけられます。

**19** 今日是一日、お年寄りのお相手をつとめましょう。お茶を飲みながら、ゆつくりと昔話を聞いてあげたり、一緒に出かけたりします。

**20** 毎日を心地よく過ごすには、あまりに潔癖すぎてもいけません。よごれやけがれも受け入れてこそ暮らしがあるのです。人との関係も同様です。

**21** きびしい肌寒さをおぼえる夜になりました。ことにお年寄りにはひざ掛けか、肩掛けを一枚、早めに用意してあげましょう。

**22** しめきりの窓をあけて、敷居のゴミを払いましょう。アルミサッシの溝など、ほこりがつまっているものです。

**23** 洋服ダンスの防虫剤は大丈夫でしょうか。においはしていても、中身はもうなくなっていることが案外多いものです。

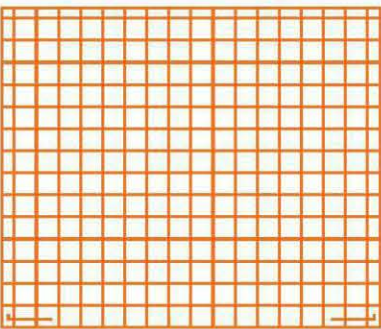
**24** 新しいチャレンジは自分で決めるものです。ひとに惑わされて後悔しないように。

**25** ガス台の下やすきまを掃除しましょう。意外に汚れているものです。きれいになると気持ちよく料理ができるでしょう。

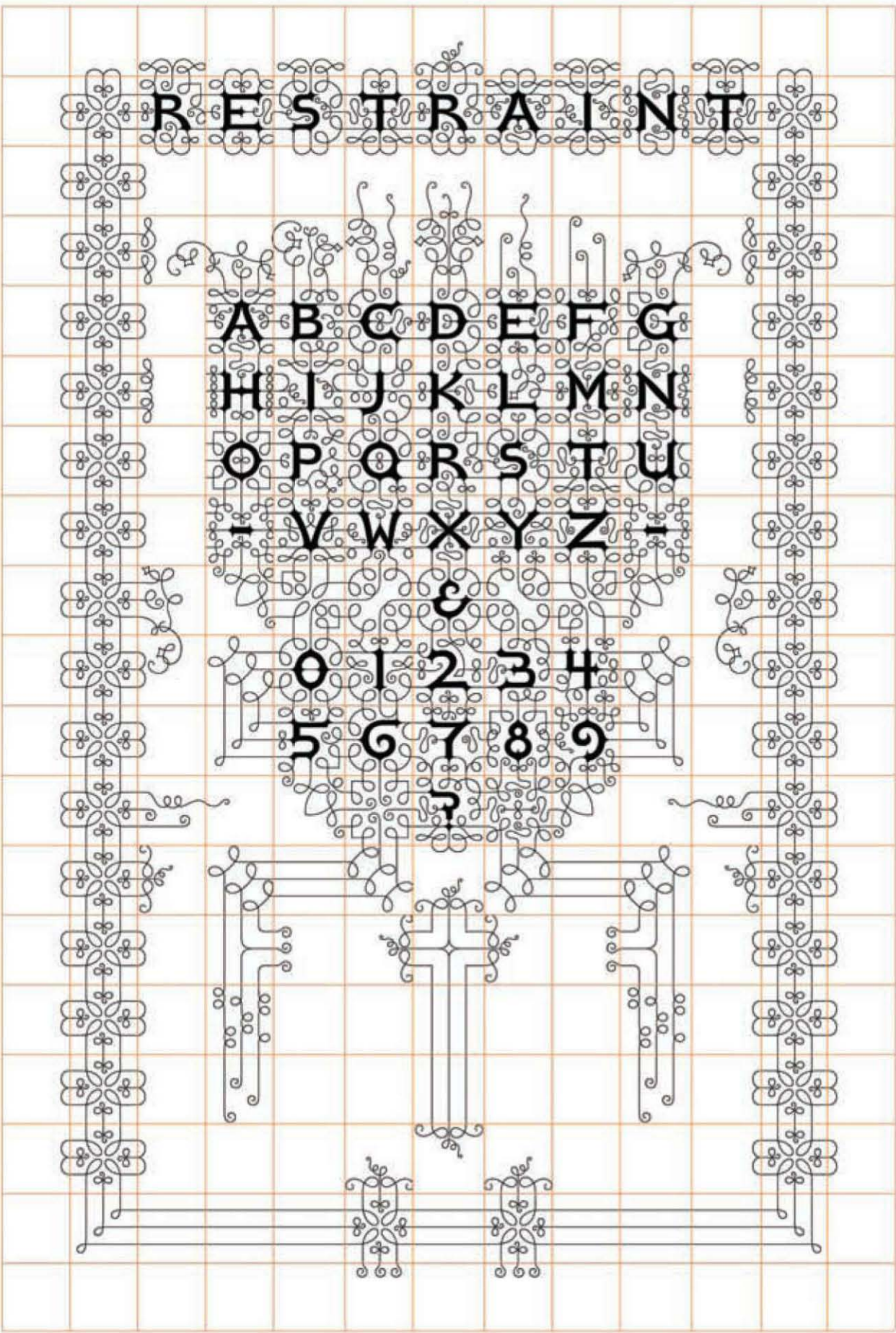


MODULAR

# 32. Leave Some Breathing Room



Not all modules need to be filled. A modular grid determines precise increments and lets designers plot out and manage multiple details. The modules can be invisible or visible. They can be large or small. They render a firm structure, holding type, a letter or color, or ornamentation. And they can simply support white space.



Project  
Restraint Font

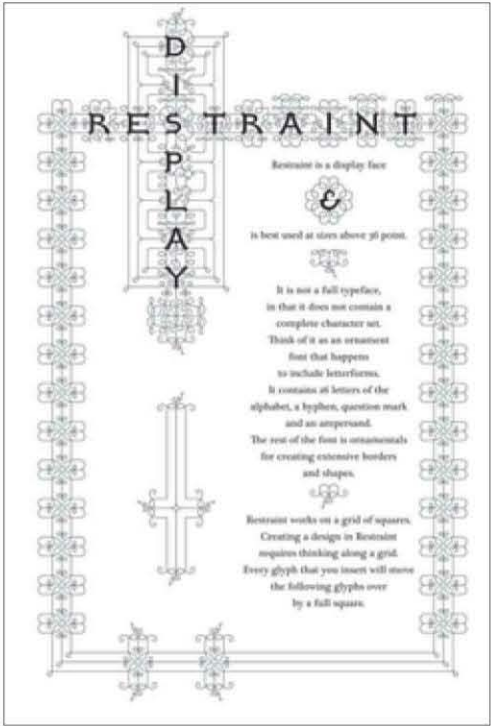
Client  
Marian Bantjes

Design  
Marian Bantjes, Ross Mills

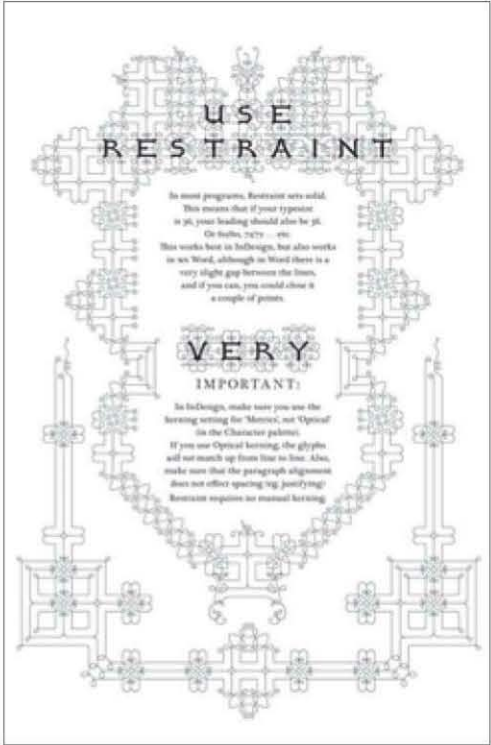
Handcrafted typography brings digits to digital.

The display face is designed for use in headings or titles but not for running text. When used at small sizes, display faces become hard to read because their distinguishing features disappear.





Filling modules in the center of a piece and leaving space around the edges turns the space at the outer areas into a frame.



Another approach is to use the modules as a frame, leaving space in the center. In all cases, showing restraint marks the difference between a cacophony and a symphony.

This end user license agreement shows beautiful typography, as well as the terms for using the font Restrains.

# RESTRAYNTS

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(page 1 of 2)

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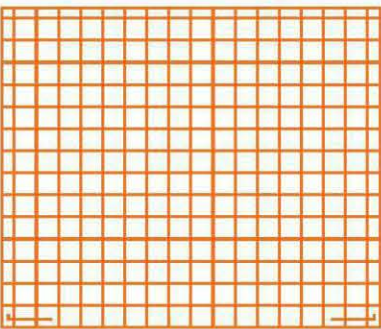
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# MODULAR

## 33. Be Rational



When viewed as a diagram, a modular grid can look complicated, but it's not—and it's not necessary to fill every module. Depending on the amount of information you need to fit into the space,

it's possible to set up a module with a few large boxes containing images and, more importantly, key information, such as a table of contents and other kinds of indexed information.



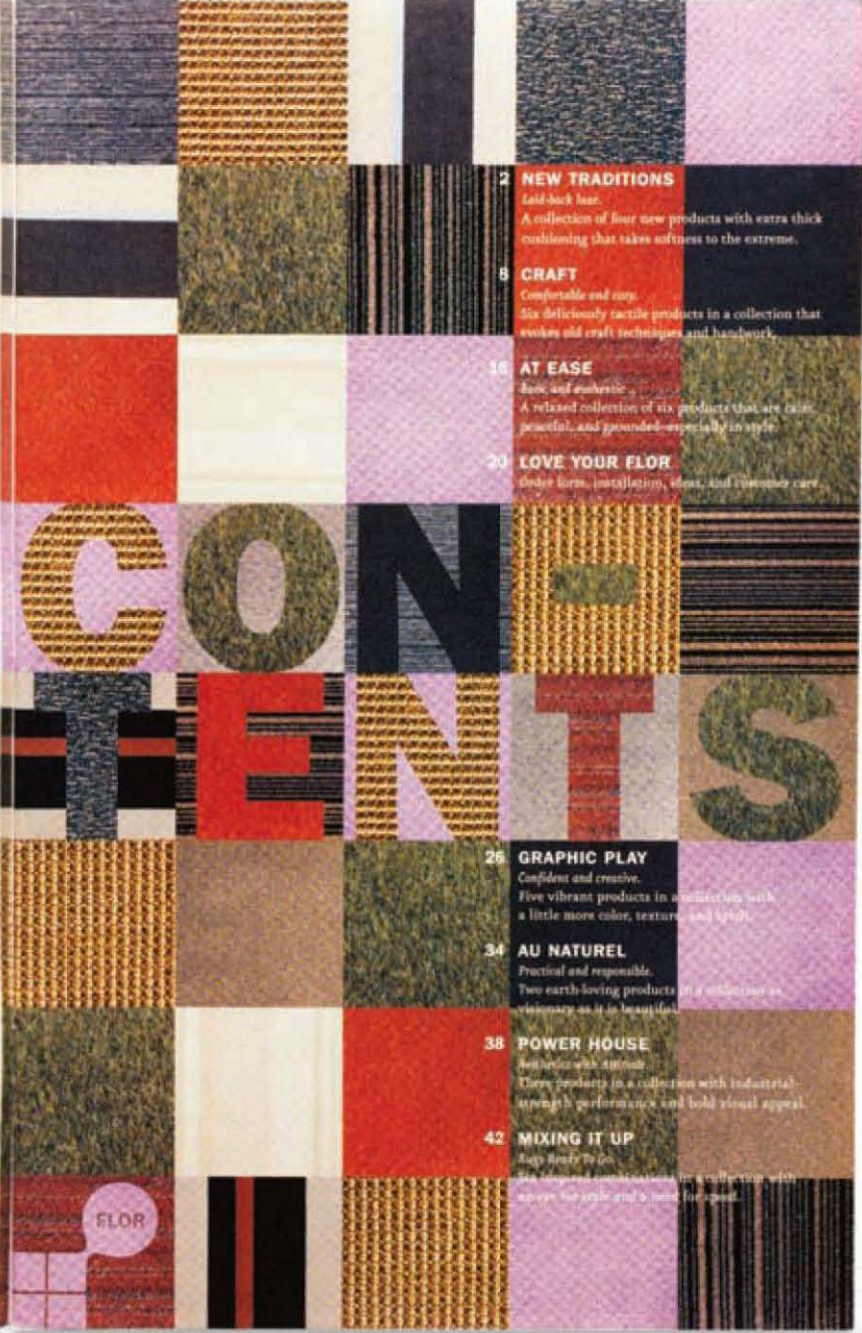
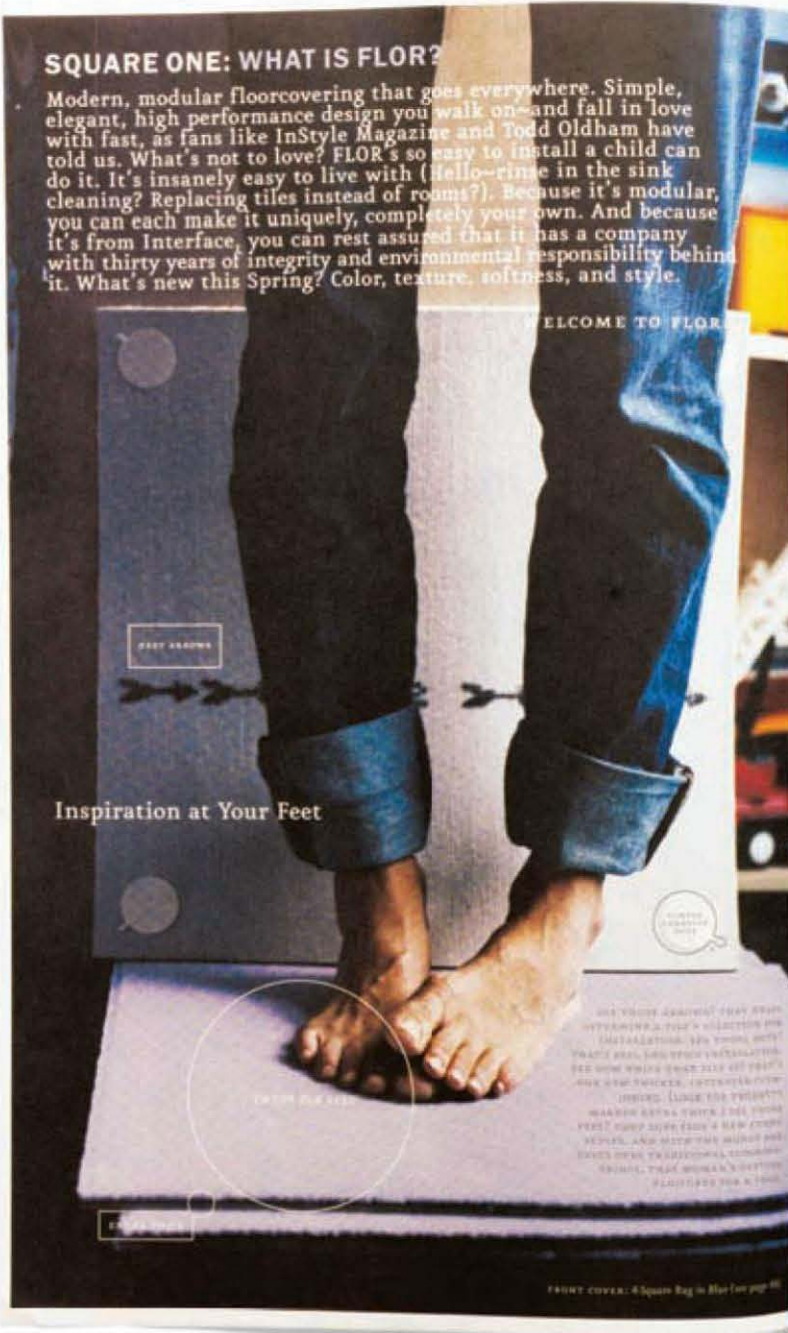
Modules appear in the photo, with the modular Flor logo in the lower left corner.

Project  
Flor Catalog

Client  
Flor

Design  
The Valentine Group

Modular grids are perfect for rationing space and breaking a page into a step-by-step visual guide, as seen in this catalog for modular floor tiles.



Broken into boxes, this contents page combines easy-to-read and easy-to-view color-coded contents.



Modules of color swatches play off against wittily art-directed photos and ample space.

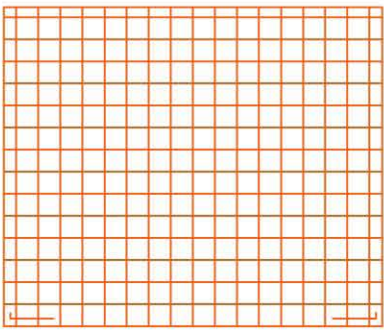


ROOM FEET APPROX	7' 9' 11' 12' 13' 15' 17' 18' 20' 22' 23' 25' 27'												
	4'	5'	7'	9'	11'	12'	13'	15'	17'	18'	20'	22'	23'
12 TILES	16	19	21	22	26	29	30	34	37	39	42	45	
	15	19	23	26	28	32	36	38	42	46	48	52	56
	21	27	32	35	38	44	50	53	58	64	67	73	78
	27	34	41	45	49	56	64	67	75	82	86	93	100
	32	41	50	55	59	68	77	82	91	100	104	113	122
	35	45	55	60	65	75	84	89	99	109	114	124	133
	38	49	59	65	70	81	91	97	107	118	123	134	144
	44	56	68	75	81	93	105	111	124	136	142	154	167
	50	64	77	84	91	105	119	126	140	154	161	175	189
	53	67	82	89	97	111	126	133	148	163	170	185	200
	58	75	91	99	107	124	140	148	165	181	189	205	222
	64	82	100	109	118	136	154	163	181	199	208	226	244
	67	86	104	114	123	142	161	170	189	208	217	236	255
	73	93	113	124	134	154	175	185	205	226	236	256	277 TILES

Flor's calculator is essentially a modular chart.



# 34. Vote for an Ordered World



Information design epitomizes hierarchy of information. Designing voter information—one of the more challenging and socially responsible forms of wrestling with complex information—makes choices clear to a wide audience with divergent backgrounds.

Project  
Guidelines for Ballot and Election Design

Client  
The U.S. Election Assistance Commission

Design  
AIGA Design for Democracy; Drew Davies, Oxide Design Company, for AIGA

[www.aiga.org/design-for-democracy](http://www.aiga.org/design-for-democracy)

An initiative to make choices understandable epitomizes simplicity and clarity.

Modules are set up so that each name and each choice is clear. A simple, clean, readable serif does its important, no-nonsense job. Varying weights make information clear. Bold for heads and light for instructions set up a pecking order. Screens and colors set off units of information. Rules separate candidates, with heavier rules separating sections. Illustrations clarify the array of instructions.

Official Ballot for General Election  
Springfield County, Nebraska  
Tuesday, November 07, 2006

1 / 5

**Instructions**

**Making selections**

Fill in the oval to the left of the name of your choice. You must blacken the oval completely, and do not make any marks outside of the oval. You do not have to vote in every race.

**Do not cross out or erase, or your vote may not count. If you make a mistake or a stray mark, ask for a new ballot from the poll workers.**

**Optional write-in**

or write-in:  
Ann

To add a candidate, fill in the oval to the left of "or write-in" and print the name clearly on the dotted line.

**Turning in the ballot**

Insert the completed ballot into the ballot sleeve. Hand in the ballot to be counted.

**Do not fold the ballot.**

**President and Vice-President of the United States**

**Vote for 1 pair**

☐ Joseph Barchi and Joseph Hallaren Blue

☐ Adam Cramer and Greg Vuocolo Yellow

☐ Daniel Court and Amy Blumhard Purple

☐ Alvin Boone and James Lian Orange

☐ Austin Hildebrand and James Garritty Pink

☐ Martin Patterson and Clay Lariviere Gold

☐ Elizabeth Harp and Antoine Jefferson Gray

☐ Marzena Pazgier and Welton Phelps Brown

☐ or write-in:

**U.S. Representative**

**Vote for 1**

☐ Brad Plunkard Blue

☐ Bruce Reeder Yellow

☐ Brad Schott Purple

☐ Glen Tawney Orange

☐ Carroll Forrest Pink

☐ or write-in:

**State Governor and Lieutenant-Governor**

**Vote for 1 pair**

☐ Charlene Franz and Chris Norberg Blue

☐ Gerard Harris and Anthony Parks Yellow

☐ Linda Bargmann and Luis Garcia Purple

☐ Barbara Adcock and Charles Qualey Orange

☐ Carrie Steel-Loy and George Hovis Pink

☐ Frederick Sharp and Burt Zirkle Gray

☐ or write-in:

**U.S. Senator**

**Vote for 1**

☐ Dennis Weiford Blue

☐ Lloyd Garriss Yellow

☐ Sylvia Wentworth-Farthington Purple

☐ John Hewetson Orange

☐ Victor Martinez Pink

**Continue voting next side**



President and Vice-President of the United States	
Vote for 1 pair	
Joseph Barchi and Joseph Hallaren Blue	<input type="checkbox"/> <input type="checkbox"/>
Adam Cramer and Greg Vuocolo Yellow	<input type="checkbox"/> <input type="checkbox"/>
Daniel Court and Amy Blumhardt Purple	<input type="checkbox"/> <input type="checkbox"/>
Alvin Boone and James Lian Orange	<input type="checkbox"/> <input type="checkbox"/>
Austin Hildebrand and James Garritty Pink	<input type="checkbox"/> <input type="checkbox"/>
Martin Patterson and Clay Lariviere Gold	<input type="checkbox"/> <input type="checkbox"/>
Elizabeth Harp and Antoine Jefferson Gray	<input type="checkbox"/> <input type="checkbox"/>
Charles Layne and Andrew Kowalski Aqua	<input type="checkbox"/> <input type="checkbox"/>
Marzena Pazgier and Welton Phelps Brown	<input type="checkbox"/> <input type="checkbox"/>
or write-in:	<input type="checkbox"/> <input type="checkbox"/>

U.S. Representative	
Vote for 1	
Brad Plunkard Blue	<input type="checkbox"/> <input type="checkbox"/>
Bruce Reeder Yellow	<input type="checkbox"/> <input type="checkbox"/>
Brad Schott Purple	<input type="checkbox"/> <input type="checkbox"/>
Glen Tawney Orange	<input type="checkbox"/> <input type="checkbox"/>
Carroll Forrest Pink	<input type="checkbox"/> <input type="checkbox"/>
or write-in:	<input type="checkbox"/> <input type="checkbox"/>


State Governor and Lieutenant-Governor	
Vote for 1 pair	
Charlene Franz and Chris Norberg Blue	<input type="checkbox"/> <input type="checkbox"/>
Gerard Harris and Anthony Parks Yellow	<input type="checkbox"/> <input type="checkbox"/>
Linda Bargmann and Luis Garcia Purple	<input type="checkbox"/> <input type="checkbox"/>
Barbara Adcock and Charles Qualey Orange	<input type="checkbox"/> <input type="checkbox"/>
or write-in:	<input type="checkbox"/> <input type="checkbox"/>

說明		美國總統和副總統		美國眾議院眾議員	
<b>選擇</b>  <p>請填滿您選擇的候選人名字左側的橢圓形。您必須將該橢圓形完全塗黑，不要在橢圓的外邊做任何的標記。您不必參加每一輪的投票。</p> <p><b>!</b> 請不要塗改。擦抹、不整齊的投票會被視為無效。如果發生填滿錯誤或是在填寫時位置發生偏移，請向登記處的工作人員索取一張新的選票。</p>		<b>投票選兩位候選人</b> <input type="radio"/> 約瑟夫·巴馳和約瑟夫·海勒倫 藍色 <input type="radio"/> 亞當·克萊默和格雷格·福奧科洛 黃色 <input type="radio"/> 丹尼爾·考恩特和艾米·布拉姆哈德 紫色 <input type="radio"/> 阿尔文·布恩和詹姆斯·維德 橙色 <input type="radio"/> 奧斯丁·希爾德布蘭德和詹姆斯·蓋瑞迪 粉紅色 <input type="radio"/> 馬丁·帕特森和克萊·拉瑞維爾 金色 <input type="radio"/> 伊麗莎白·哈珀和安托萬·傑斐遜 灰色 <input type="radio"/> 馬澤那·帕茲吉爾和威爾頓·費爾普斯 棕色 <input type="radio"/> 或補選： 		<b>投票選一位候選人</b> <input type="radio"/> 布拉德·普拉卡特 藍色 <input type="radio"/> 布拉德·普拉卡特 黃色 <input type="radio"/> 布拉德·夏特 紫色 <input type="radio"/> 格萊恩·陶尼 橙色 <input type="radio"/> 卡洛爾·福雷斯特 粉紅色 <input type="radio"/> 或補選： 	
<b>任意的補選</b>  <p>增加一位候選人，請填滿“或補選”左側的橢圓，並在點狀下劃線上清晰地用印刷體填寫其姓名</p> <p><b>上繳選票</b>   <p>請將整張選票完全放入選票信封。上繳選票以供計算</p> <p><b>!</b> 請勿折疊選票</p> </p>		<b>美國參議院參議員</b> <b>投票選一位候選人</b> <input type="radio"/> 丹尼斯·威爾福德 藍色 <input type="radio"/> 勞埃德·蓋瑞斯 黃色 <input type="radio"/> 希爾維亞·溫特沃斯-法星頓 紫色 <input type="radio"/> 約翰·赫福特森 橙色 <input type="radio"/> 維克托·馬丁內斯 粉紅色 <input type="radio"/> 希瑟·波迪亞 金色 <input type="radio"/> 或補選： 		<b>州長和副州長</b> <b>投票選兩位候選人</b> <input type="radio"/> 沙琳·弗朗茨和克里斯·諾伯格 藍色 <input type="radio"/> 傑勒德·哈里斯和安東尼·派克斯 黃色 <input type="radio"/> 琳達·巴格曼和路易斯·加西亞 紫色 <input type="radio"/> 芭芭拉·埃德考克和查爾斯·考利 橙色 <input type="radio"/> 卡羅·斯蒂爾-勞爾和喬治·霍維斯 粉紅色 <input type="radio"/> 弗雷德里克·夏普和伯特·澤克 灰色 <input type="radio"/> 或補選： 	
				<b>在下一面繼續投票</b>	

**Instructions**  
Instrucciones

### Making selections

Haga sus selecciones



**Fill in the oval to the left of the name of your choice. You must blacken the oval completely, and do not make any marks outside of the oval. You do not have to vote in every race.**

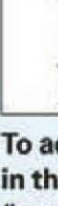
Rellene el óvalo que está a la izquierda del nombre de su preferencia. Deberá rellenar el óvalo totalmente y no hacer ninguna otra marca fuera del óvalo. No tiene que votar en todas las contiendas.

**Do not cross out or erase, or your vote may not count. If you make a mistake or a stray mark, ask for a new ballot from the poll workers.**

No tache o borre, pues esto podría invalidar su voto. Si comete un error o hace alguna otra marca, pida una papeleta nueva a uno de los trabajadores electorales.

### Optional write-in

Voto opcional por escrito



**or write-in**  
o por escrito:

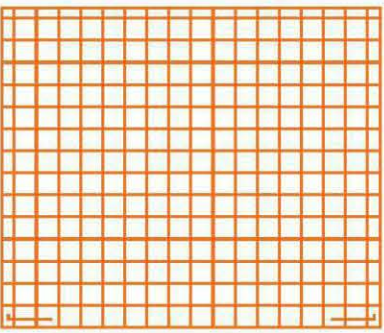
**To add a candidate, fill in the oval to the left of "or write-in" and print the name clearly on the dotted line.**

Para agregar un candidato, rellene el óvalo a la izquierda del espacio designado 'o por escrito' y escriba claramente el nombre de la persona en la línea punteada.



MODULAR

# 35. Modules Do Not Need to Be Squared Off



The beauty of a modular grid is that it doesn't necessarily need to be squared off. Within a consistent modular program, it's possible to vary shapes, sizes, and patterns and maintain a sense of order and delight.



Limiting the color variations and creating a palette for each page provides a sense of balance.

Project  
*House Beautiful*

Client  
*House Beautiful* magazine

Design  
Barbara deWilde

A magazine gains new life with a crisp redesign.



Consistent and structured typography grounds each module, while the tempered, all-cap, sans serif type works as a textured rule.



SAN MARGHERITA; \$245; RANI ARABELLA: 561-802-9900.



LATTICE, FROM \$95; SEACLOTH: 203-422-6150.



SEABLOOM, FROM \$110; OROMONO: 917-338-7568.



CORAL ON WHITE LINEN, \$185; HOMENATURE: 631-287-6277.



MARYANN CHATTERTON, \$498; D. KRUSE: 949-673-1302.



CHRYSANTHEMUM, \$55; PINE CONE HILL: 413-496-9700.



TRANSYLVANIAN TULIP, FROM \$83; AUTO: 212-229-2292.



SUZANI FLORAL, \$212; MICHELE VARIAN: 212-343-0033.



IKAT, \$500; D. KRUSE: 949-673-1302.



GREEK REVIVAL EMBROIDERY, \$260; DRANSFIELD & ROSS: 212-741-7278.



PLAID, \$135; ALPANA BAWA: 212-254-1249.



WEE LOOPY FELTED, \$213; THE CONRAN SHOP: 866-755-9079.



VESUVIO, \$395; DRANSFIELD & ROSS: 212-741-7278.



NIZAM, \$83; JOHN DERIAN DRY GOODS: 212-677-8408.



CYLINDER LINEN, \$195; GH INTERIORS: 888-226-8844.



LINEN, \$70; ALPHA BY MILLI HOME: 212-643-8850.

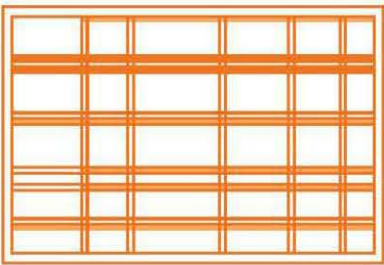
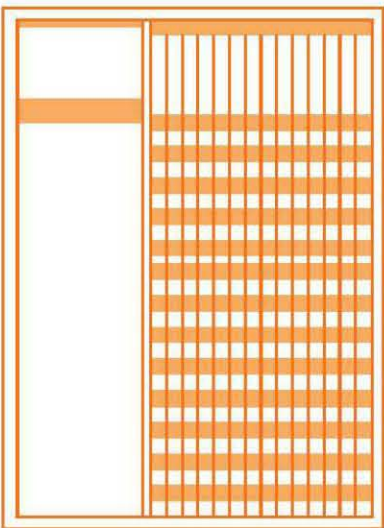


KAFFE FASSETT HIBISCUS, \$68; PINE CONE HILL: 413-496-9700.

DAVID TURNER/STUDIO D



# 36. Think of the Chart as a Whole



Project  
Timetables for  
New Jersey Transit

Client  
New Jersey Transit

Design  
Two Twelve Associates

These timetables for New Jersey Transit show that, by simplifying and streamlining, a designer can set off material without the separation anxiety of too many ruled boxes. Devices such as icons or arrows also help the traveler navigate through copious information. Arrows and icons may be clichés, but, sometimes, using a common denominator is the best way to get the message to a mass of readers.

Creating charts, tables, and timetables is an intimidating feat dictated by numerical information. In her book, *Thinking with Type*, Ellen Lupton advises designers to avoid the type crime of creating what she calls a data prison, with too many rules and boxes. Following Lupton’s advice, think of the chart, grid, or timetable as a whole and consider how each column, row, or field relates to the entire scheme.

Use shades of a color to help the user navigate through dense information. Shades work whether the job is black and white only or whether there’s a budget for color. Shaded horizontal bands can be used to set off rows of numbers, enabling users to find information. As organizational devices, frames and rules aren’t completely verboten. Rules can distinguish particular sections and, in the case of timetables, define specific zones of content. For more complex projects, such as a train schedule, where a complete system is necessary, color coding can distinguish one rail or commuter line from another.

A grid is nothing without the information it displays, and in multiple columns, clean typography is crucial. For directions at an airport or train station, the way the data is typeset can make the difference between easy travel and missed connections. Be certain to leave adequate space above and below each line, even when there’s an abundance of information. Space will aid readability, which is the first principle of a timetable.



Alternating bands of color set off each stop in this timetable. Rules are used sparingly and clearly define sets and subsets of information. Vertical rules distinguish stations from their destinations, while horizontal rules separate major geographical zones.

	New York				Newark				Airport			
	one-way	round-trip	one-way	round-trip	one-way	round-trip	one-way	round-trip	one-way	round-trip	one-way	round-trip
New York	\$5.00	\$10.00	\$5.00	\$10.00	\$5.00	\$10.00	\$5.00	\$10.00	\$5.00	\$10.00	\$5.00	\$10.00
Jacksonville	1.75	3.50	1.75	3.50	1.75	3.50	1.75	3.50	1.75	3.50	1.75	3.50
Newark Penn Station	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Newark NJ Airport	2.00	4.00	2.00	4.00	2.00	4.00	2.00	4.00	2.00	4.00	2.00	4.00
North Elizabeth	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Elizabeth	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Union	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Paterson	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Montclair	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Edison	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
New Brunswick	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Jersey Avenue	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Paterson Junction	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Paterson	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Hampton	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00
Orangetown	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00	1.00	2.00

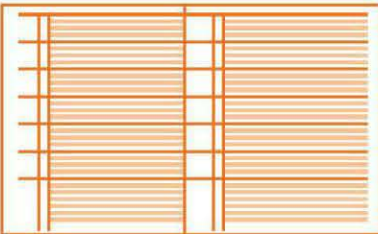
The same system that works for timetables also works for tables of fees. Again, alternating bands of color define stations, with horizontal and vertical rules setting off headings, such as One Way and Off-peak Roundtrip, from the stations and fees.







# 37. Illustrate the Charts



Charts and tables can be simple columns of figures, or they can be illustrated and much easier to read. A designer or illustrator can chart the statistics accurately but use graphic line, shape, color, texture,

repetition of icons and wit to illustrate the material at hand. Depending on the information presented, the chart will be more memorable with graphics.

Project  
*Good* magazine issue 008:  
Transparency

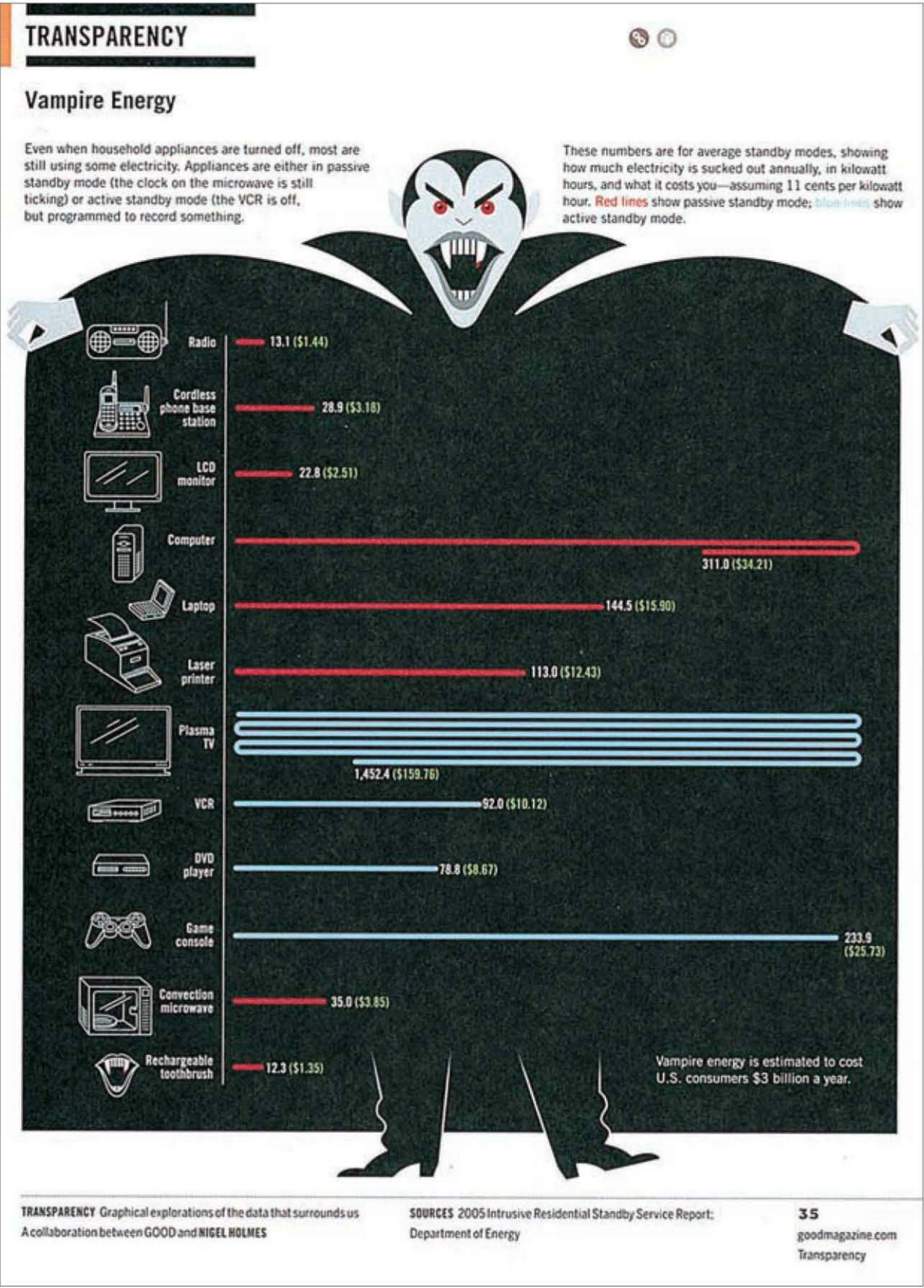
Client  
*Good* Magazine, LLC

Design Direction  
Scott Stowell

Design  
Open

Charts  
Nigel Holmes

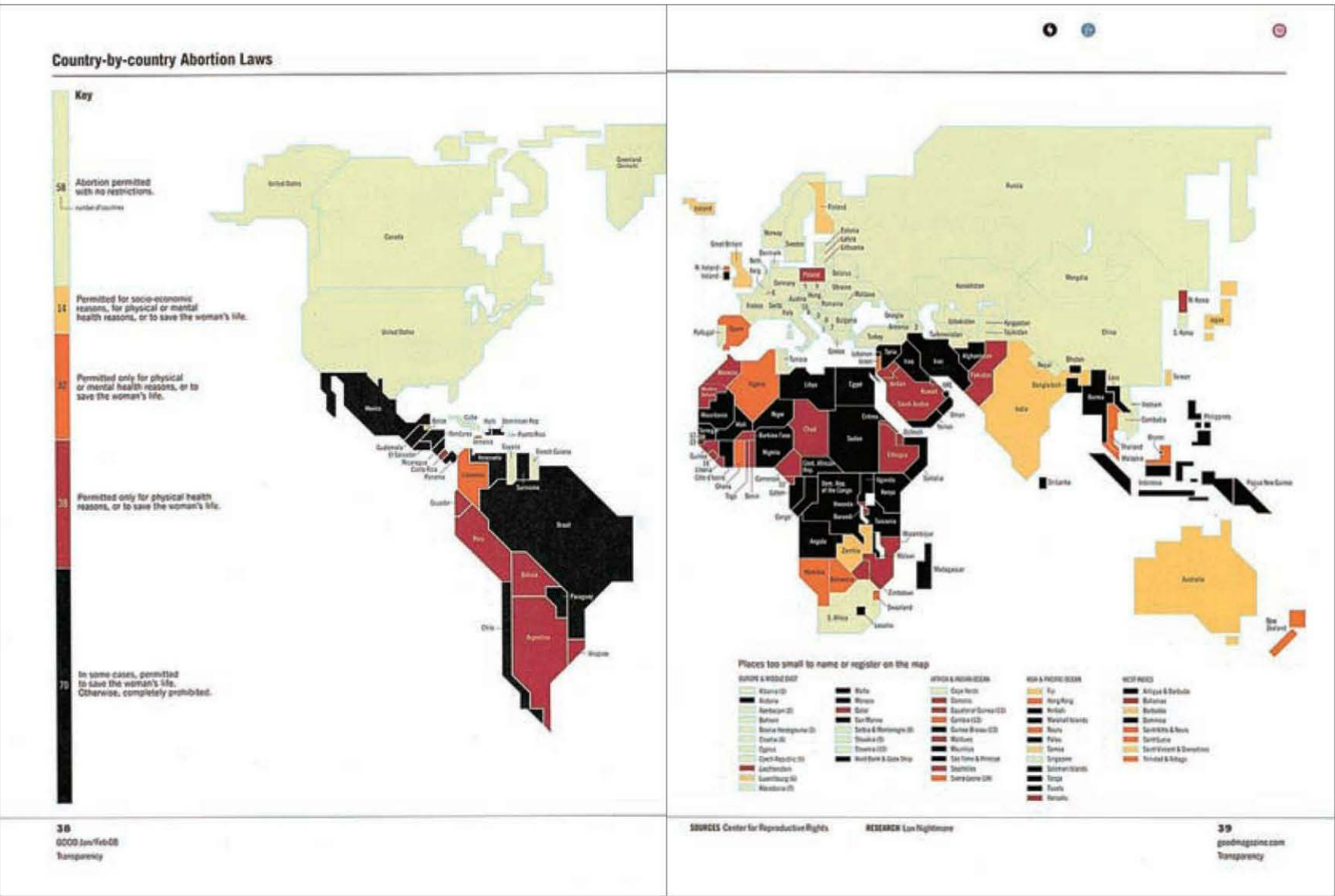
Wit and craft serve up  
statistics with style.



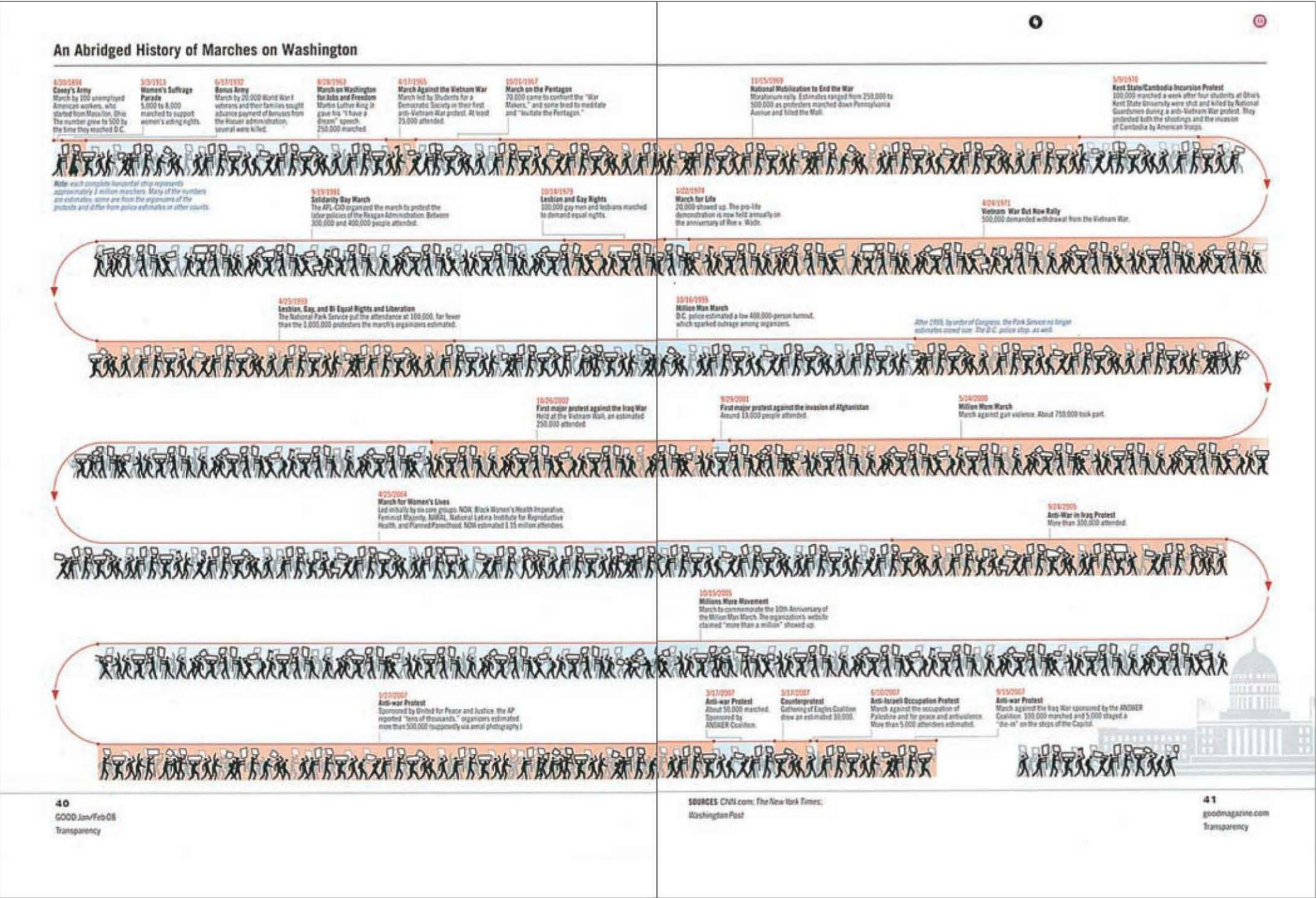
There's no better visual to get across the idea of a vampire economy than, well, a vampire.



Assigning color codes to issues gives a quick visual read on a situation.

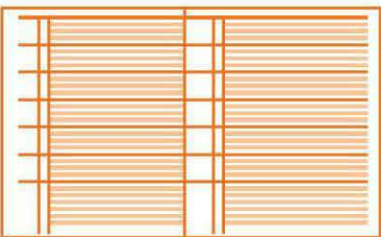


Wit works. Charting a history of marches using icons as part of the march of time cleverly moves the eye forward.





38. Design beyond the Expected



Statistical information can be shown on a number of levels, not simply with numbers. Alternatives to traditional lists are colors, icons, and whimsy. The clever approach does not obscure the crucial comparisons.

Repeating icons are more memorable than mere lists of numbers.

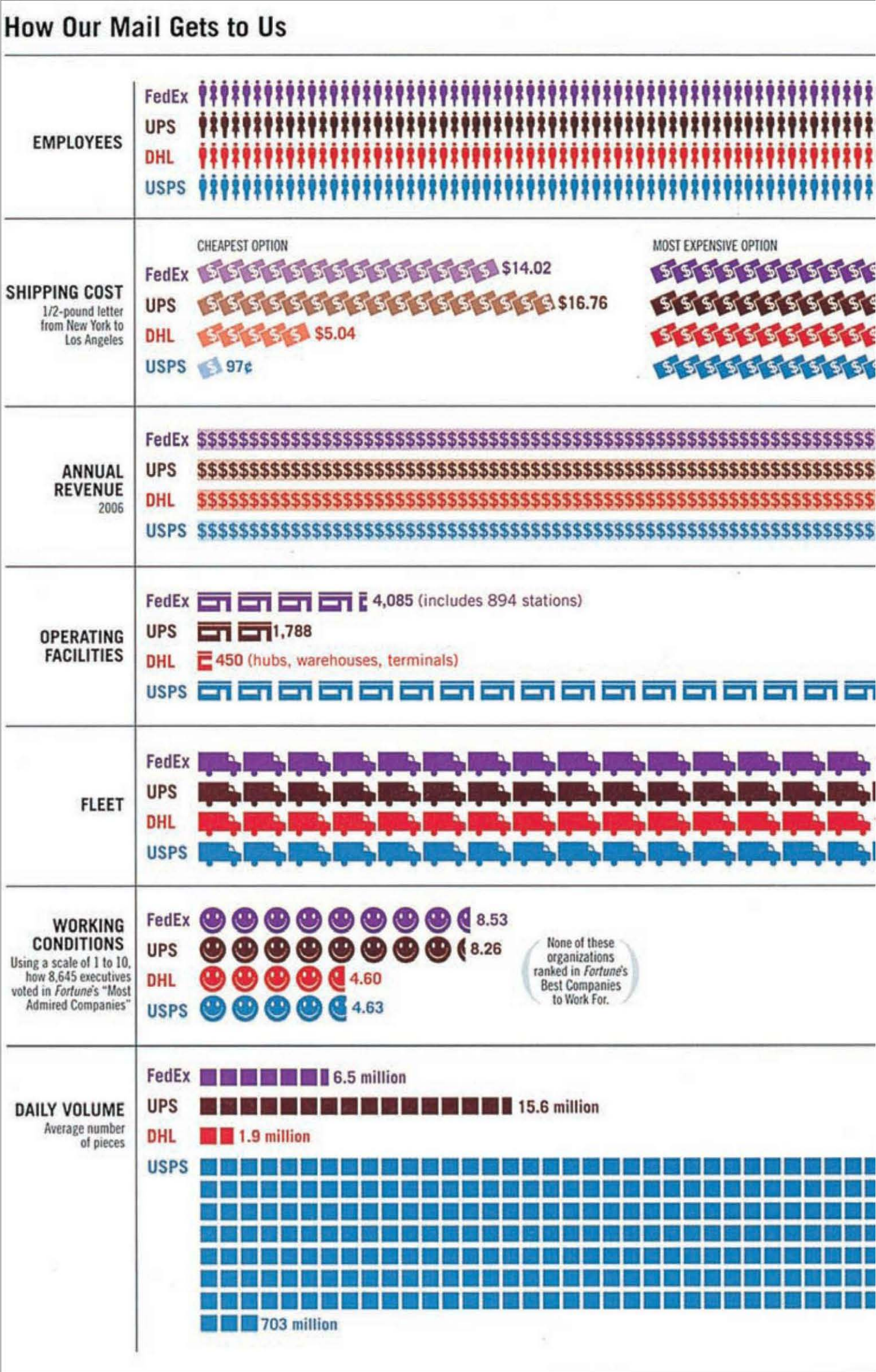
Project  
Good magazine

Design  
Open

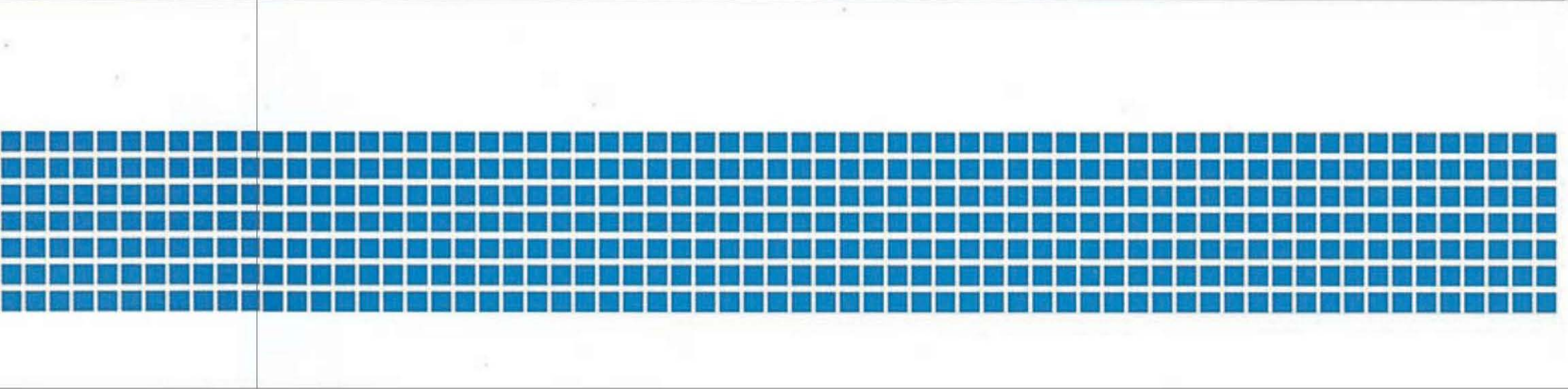
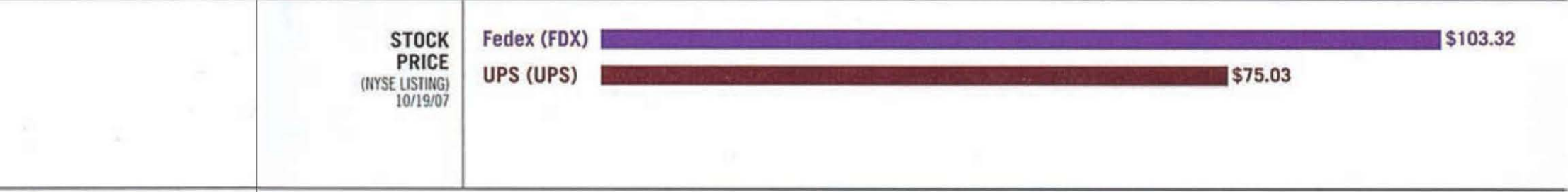
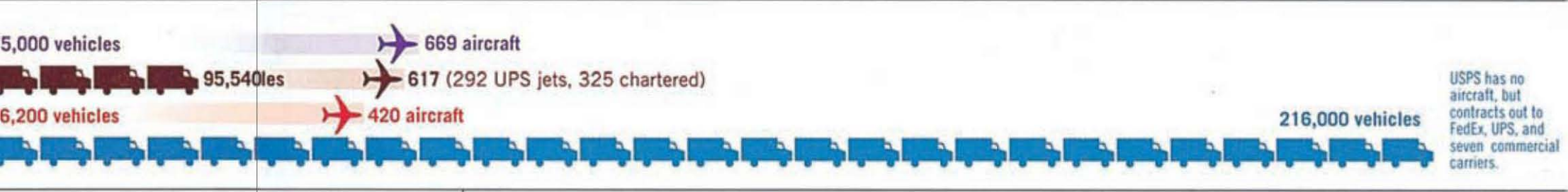
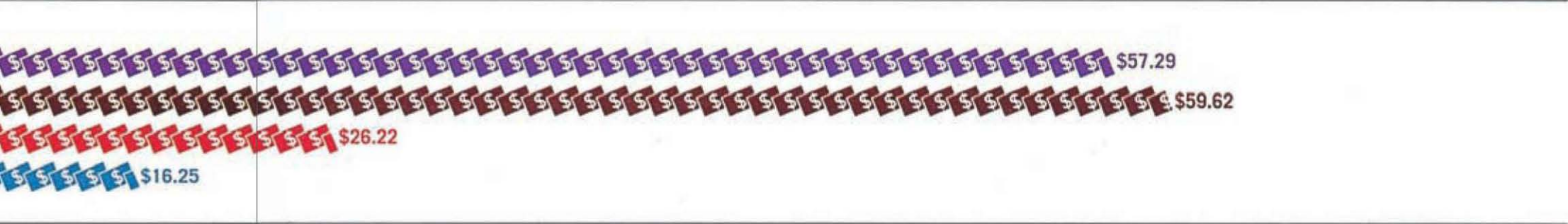
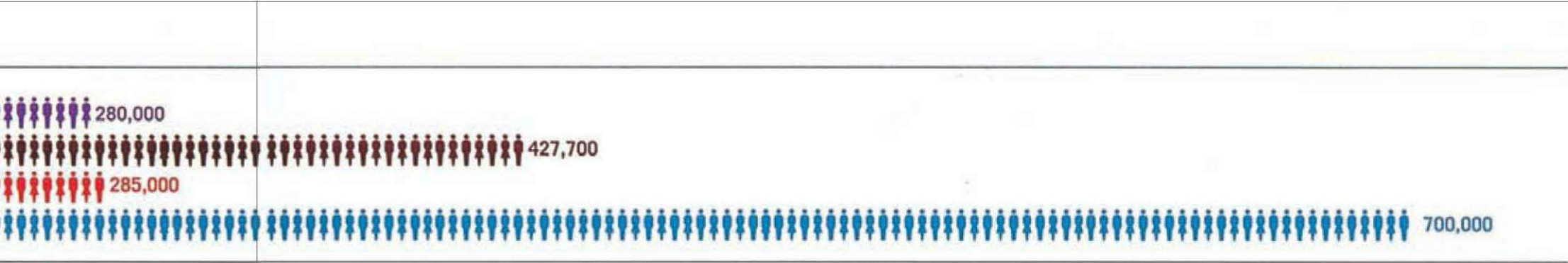
Design Direction  
Scott Stowell

Charts  
Nigel Holmes

Charts can be fun, as shown by these additional stylish stats.

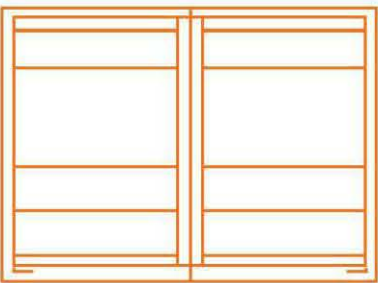








# 39. Frame Boxes with Discretion



Ideally, tabular information can be set up to avoid a boggling array of framed fields, or boxes. However, sometimes a communication involves so many discrete elements that the clearest approach to controlling data is to frame each unit.

Although it's possible to devise subscription cards that work without rules and frames and borders, different fields, as well as weights of rules and frames, cannot only impose order, but also create a layout that is reassuring in its sense of order.

Project  
*Kurashi no techo (Everyday Notebook)* magazine

Client  
*Kurashi no techo (Everyday Notebook)* magazine

Designers  
Shuzo Hayashi, Masaaki Kuroyanagi

A subscription card is beautiful, as well as functional.

郵便はがき

料金受取人払郵便  
新宿北局承認  
4121

差出有効期間  
平成21年11月  
23日まで  
★切手不要★

169-8790  
133

東京都新宿区北新宿1-35-20

暮らしの手帖社  
4世紀31号アンケート係 行

ご住所 〒

電話

お名前

メールアドレス @

年齢 [ ] 歳

性別 女 / 男

ご職業 [ ]

ご希望のプレゼントに○をつけて下さい。  
☐「日東紡のふきん」3枚箱入り  
☐「花森安治の表紙絵ポストカード」5枚セット

いただいた個人情報は、誌面作り、当選プレゼントの発送、小社グループの商品案内等の送付に利用させていただき、厳重に管理、保管いたします。

THIS PAGE AND OPPOSITE PAGE: These subscription cards pay attention to the weight of the rules. Heavier weights set off certain kinds of material and call attention to the most important text or headline. Varying weights provide balance and emphasis and offset supplementary material.

\*ご回答は、184ページの記事一覧をご参照の上、番号でご記入下さい。

A. 表紙の印象はいかがですか [ ]  
ご意見:

B. 面白かった記事を3つ、挙げて下さい [ ] [ ] [ ]  
C. 役に立った記事を3つ、挙げて下さい [ ] [ ] [ ]  
D. 興味がなかった、あるいは面白くなかった記事を3つ、挙げて下さい [ ] [ ] [ ]  
E. 今号を何でお知りになりましたか [ ]  
その他:  
F. 小誌と併読している雑誌を教えてください  
G. 小誌を買った書店を教えてください [ ] 区市町村  
H. 小誌へのご要望、ご意見などございましたらご記入下さい

◎ご協力、ありがとうございました。



- 【定期購読】【商品、雑誌・書籍】のお申込みは、こちらの払込取扱票に必要事項を必ず記入の上、最寄りの郵便局に代金を添えてお支払い下さい。
- 169項、183頁の注文方法をご覧ください。
- 表示金額はすべて税込価格となっております。
- 注文内容を確認させていただく場合がございます。平日の日中に連絡のつく電話番号を、FAX番号がございましたら払込取扱票にご記入ください。
- プレゼントの場合はご注文いただいたお客様のご住所、お名前でお送りします。

02	東京	払込取扱票										通常払込料金 加入者負担														
口座番号										百	十	万	千	百	十	番	金	千	百	十	万	千	百	十	円	
001907														4	5	3	2	1					6	3	0	0
加入者名 株式会社 暮らしの手帖社										料金				特殊 取扱												
※「暮らしの手帖」の定期購読を 20 年 号より1年間(6冊)申し込みます ※プレゼントされる場合、送付先が異なる場合はご送付先を下欄へ記入下さい。																										
〒														tel												
(郵便番号)																										
※																										
(電話番号)																										
(FAX)																										
裏面の注意事項をお読みください。(私製承認東第43990号)																										
これより下部には何も記入しないでください。																										

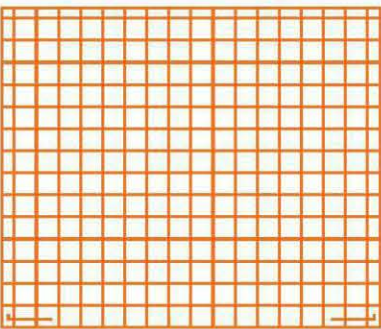
払込金受領証														
口座番号	001907										通常払込 料金加入 者負担			
	百	十	万	千	百	十	番							
				4	5	3	2	1						
加入者名	株式会社 暮らしの手帖社													
金額	千	百	十	万	千	百	十	円						
					6	3	0	0						
払込人住所氏名	※													
料金	受付局日附印													
特殊取扱														

02	東京	払込取扱票										通常払込料金 加入者負担													
口座番号										百	十	万	千	百	十	番	金	千	百	十	万	千	百	十	円
001701														5	9	1	2	8							
加入者名 株式会社 グリーンショップ										料金				特殊 取扱											
※プレゼントされる場合、送付先が異なる場合はご送付先を下欄へ記入下さい。																									
〒														tel											
(郵便番号)																									
※																									
(電話番号)																									
(FAX)																									
裏面の注意事項をお読みください。(私製承認東第44327号)																									
これより下部には何も記入しないでください。																									

払込金受領証														
口座番号	001701										通常払込 料金加入 者負担			
	百	十	万	千	百	十	番							
				5	9	1	2	8						
加入者名	株式会社 グリーンショップ													
金額	千	百	十	万	千	百	十	円						
払込人住所氏名	※													
料金	受付局日附印													
特殊取扱														



# 40. Go beyond Boundaries



Grids can be set up to organize unconventional shapes, breaking space into discreet areas. A circle can be bisected horizontally and vertically to create quadrants, or cut radially to make pie shapes.

On one side, images bleed off and create a contrast between facts and illustrations. Typography is simple, with bold headlines echoing the logo and calling attention to the headline and URL. The horizontal lines on the subway car echo the lines in the text area.

Project  
Circle Book education tool,  
New York Transit Museum

Client  
New York Transit Museum

Project Developers  
Lynette Morse and Virgil Talaid,  
Education Department

Design  
Carapellucci Design

Designer  
Janice Carapellucci

This educational volvelle  
combines education, informa-  
tion, and activity—and, like its  
subject, it moves!

NAME: \_\_\_\_\_

**NEW YORK TRANSIT MUSEUM**

**Think About It...**

When New York City's first subway opened on October 27, 1904, there were about 9 miles of track. Today the subway system has expanded to 26 times that size. About how many miles of track are there in today's system?

Most stations on the first subway line had tiles with a symbol, such as a ferry, lighthouse, or beaver. These tiles were nice decoration, but they also served an important purpose. Why do you think these symbols were helpful to subway passengers?

When subway service began in 1904, the fare was five cents per adult passenger. How much is the fare today? Over time, subway fare and the cost of a slice of pizza have been about the same. Is this true today?

Today's subway system uses a fleet of 6,200 passenger cars. The average length of each car is 62 feet. If all of those subway cars were put together as one super-long train, about how many miles long would that train be? (Hint: There are 5,280 feet in a mile.)

Redbird subway cars, which were first built for the 1964 World's Fair, were used in New York City until 2003. Then many of them were tipped into the Atlantic Ocean to create artificial reefs. A reef makes a good habitat for ocean life—and it is a good way to recycle old subway cars! Can you think of other ways that mass transit helps the environment?

To check your answers and learn more about New York City's subway system, visit our website: **[www.transitmuseumeducation.org](http://www.transitmuseumeducation.org)**. You'll also find special activities, fun games, and more!

© New York Transit Museum, 2007  
The New York Transit Museum's programs are made possible, in part, with public funds from the New York State Council on the Arts, a state agency.  
All photographs are from the New York Transit Museum Collection.

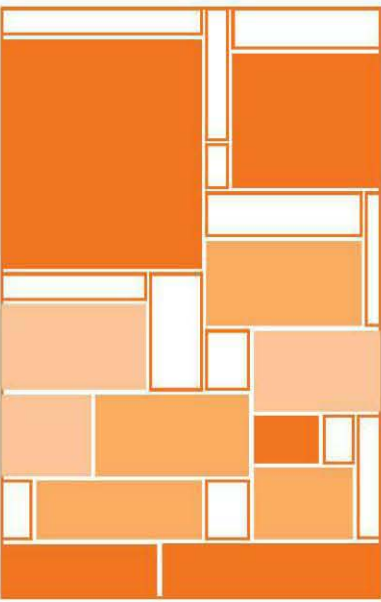




On the other side, heavy rules cleverly contain instructions and areas for notations. The blue and red colors are the actual colors used for the A, C, E, and 1, 2, 3 trains in New York City.



# 41. Use Color to Get Attention



The launch poster design for four of the festival years shows a vibrant color grid and consistency yet tinkers with each year's look by adding a photographic element, such as grass, sky, or clouds.

COLUMN ONE, TOP TO BOTTOM:  
2005, 2006, 2007  
COLUMN TWO:  
2008

Project  
Campaign for arts festival  
identity, brochure, website,  
and banner

Client  
River to River Festival

Design  
Number 17

Creative Direction/  
Art Direction  
Emily Oberman, Bonnie Siegler

Color boxes, some containing  
type, give punch to an arts  
festival.

A colorful piece can get attention, especially in a crowded environment. Color boxes are perfect containers to separate heads and subheads in a consistent manner. They can contain text or remain

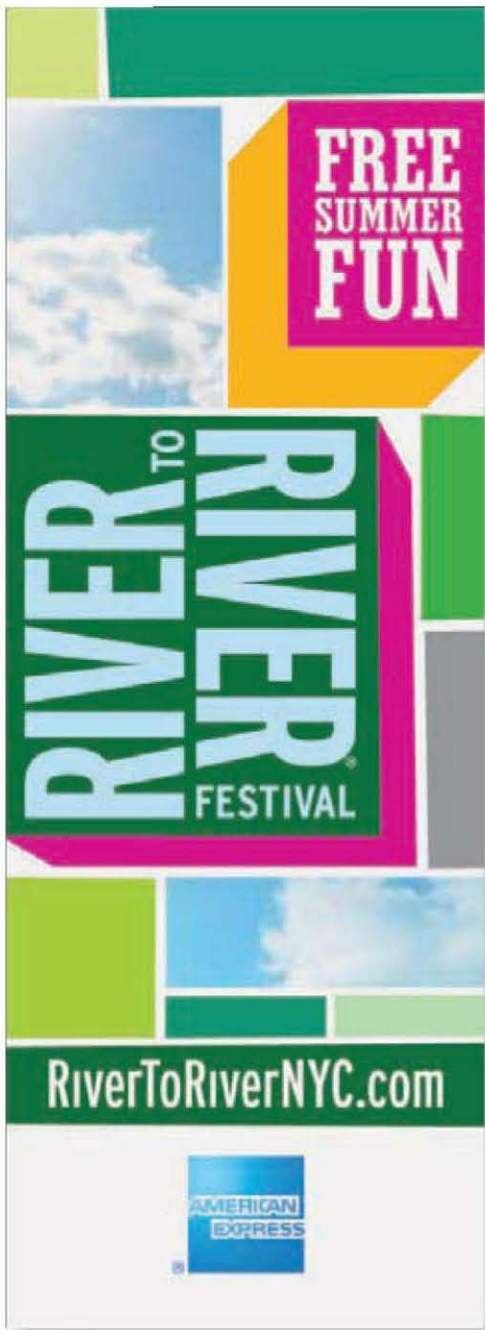
blocks of colorful dividers. Different sizes and widths can contribute to a sense of movement and flow. Also, a color image every now and then can provide a sense of rest.







The brochure cover contains a lot of information, which is punctuated by cartoonlike interjections, so the space always feels open.



The success of the campaign stems as much from the exciting typography and witty juxtaposition of the word *River* as it does from the attention-getting color, but the color blocks support the headlines and also allow quiet space for the pieces.

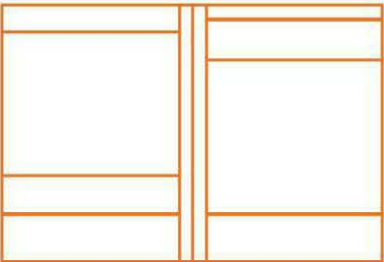
The witty typography and color bars on the website echo the other components in the campaign and work as both colorful banners and as navigation devices.





COLOR AS A DOMINANT ELEMENT

42. Determine a Palette



Although many colors can create a visual buzz, an overabundance of colors can can also overwhelm the overall message. Determining a controlled palette can provide coherence. When the function of color is

to grab attention, it makes sense to use bright colors. When color is used to serve more serious text such as a case study or financial report, a palette can be more muted to better serve the content.



Project  
Website

Client  
Earth Institute at  
Columbia University

Creative Director  
Mark Inglis

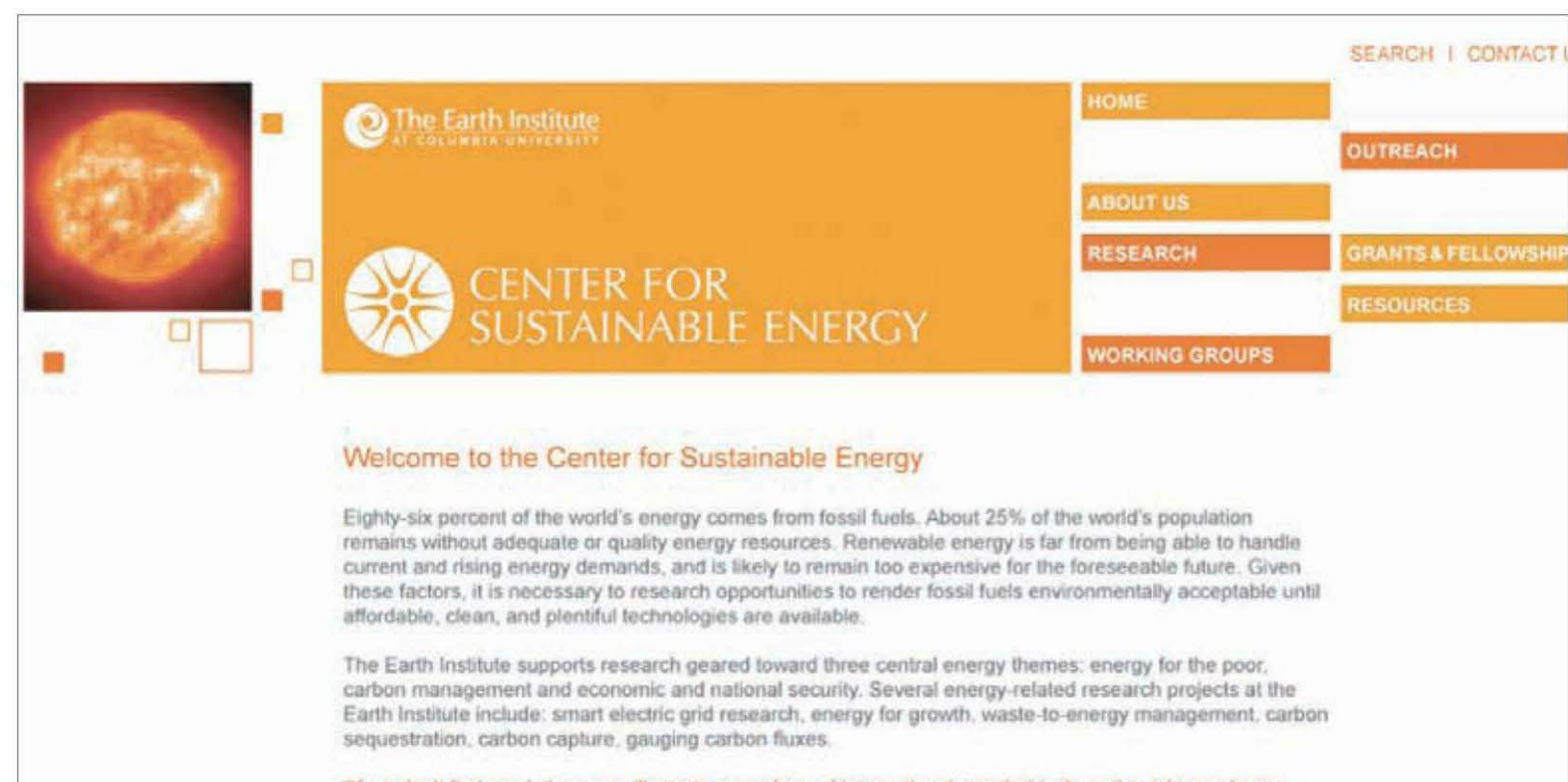
Design  
Sunghee Kim, John Stislow

Sections of a website are  
differentiated through the  
use of colors that are coded  
to various programs.

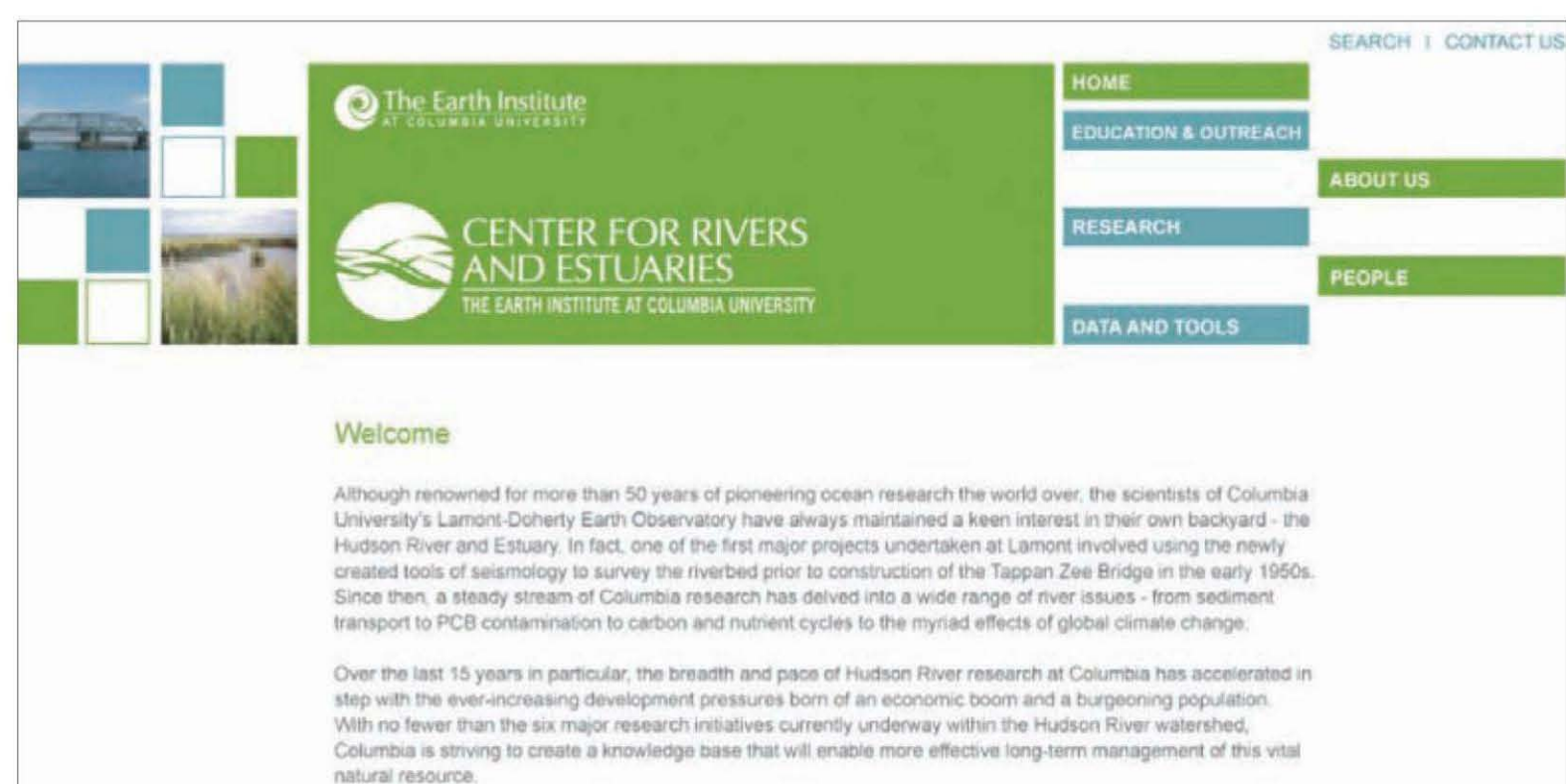


Sober subject matter can  
be served by a muted, less  
saturated color palette.



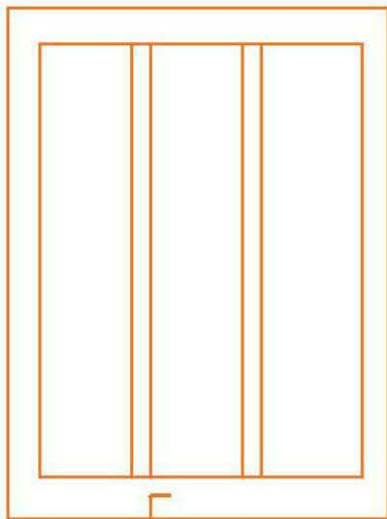


Rich but tempered colors announce different programs in these screens



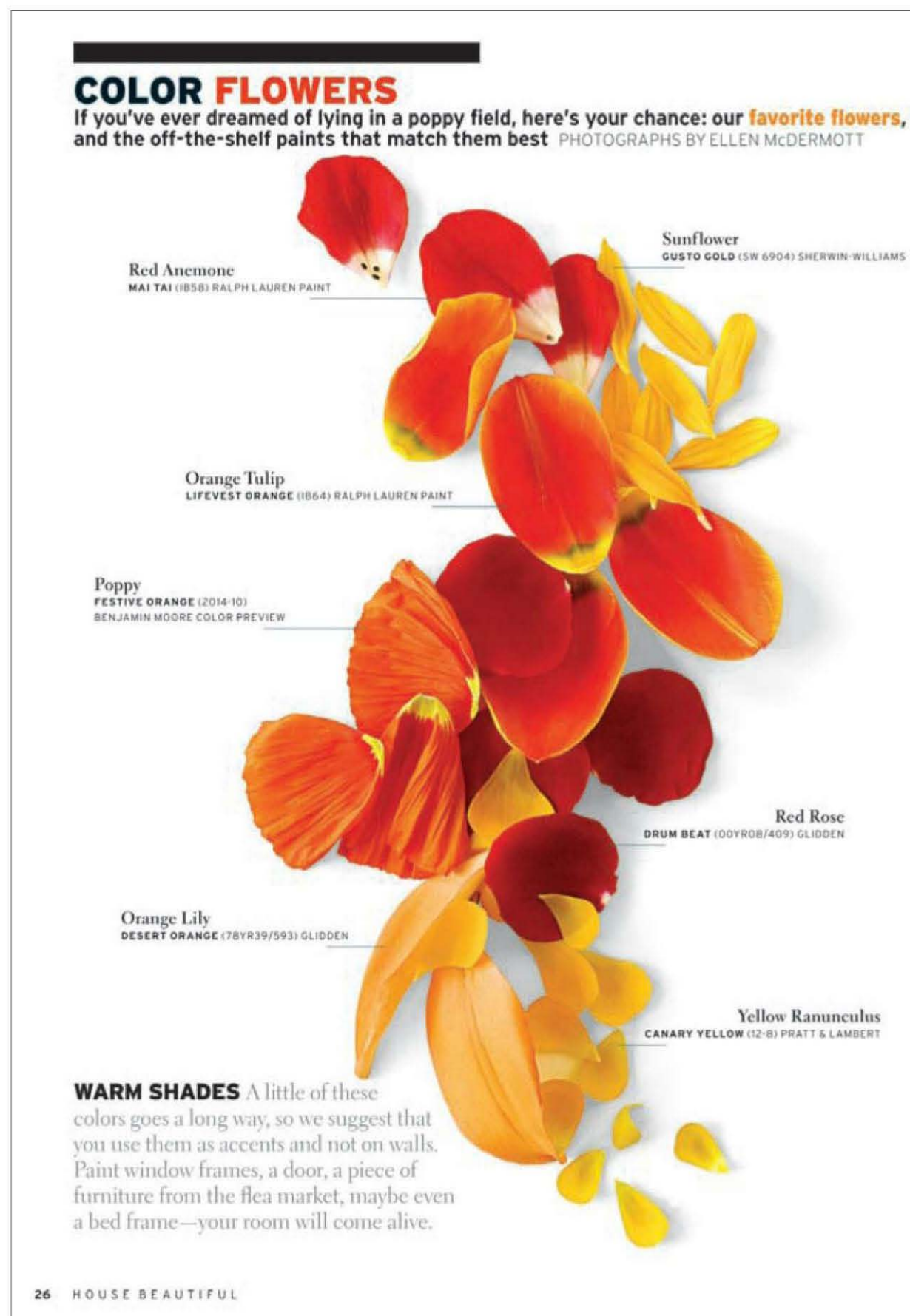


## 43. Let the Color Be the Information



When there's a solid structure—as there often is in magazines—sometimes it's good to simply take a break, keep the typography simple, and let the color, especially in a gorgeous photo, take center stage (and sometimes center layout).

THIS PAGE AND OPPOSITE PAGE:  
Although it's tempting to use color to the maximum in a full-color project, using a limited amount of color—black, for instance—to offset highly saturated images allows the reader to focus on the point of the image. Too much visual competition is counterproductive.

Project  
*House Beautiful*

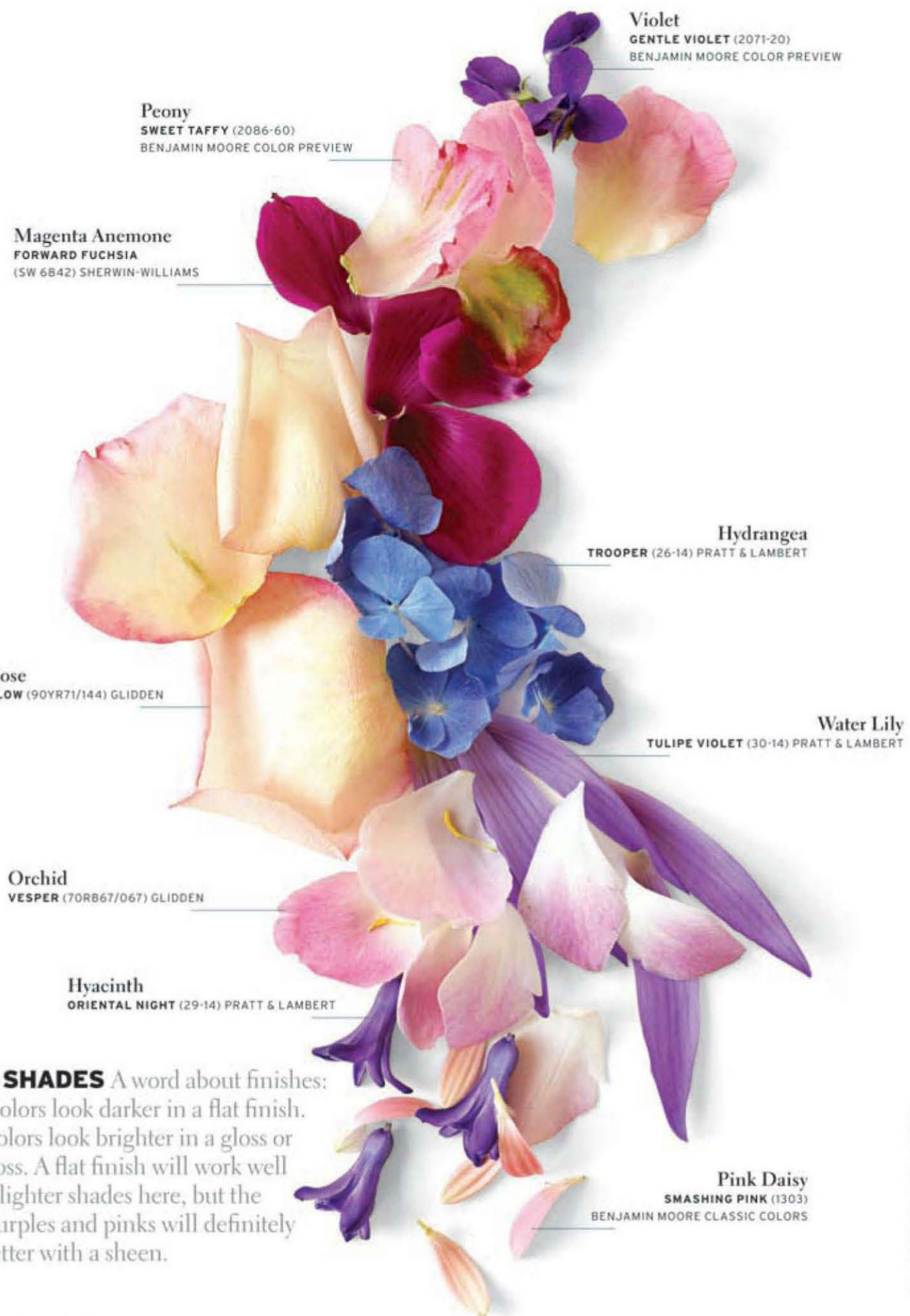
Client  
**House Beautiful** magazine

Design  
Barbara deWilde

A lush and smartly art-directed image shines without competition from other elements in the layout.



**COLOR**



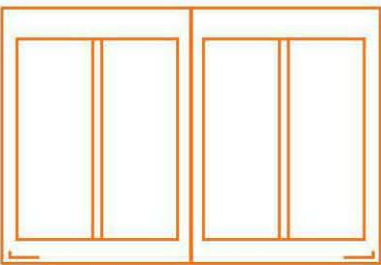
**COOL SHADES** A word about finishes: Light colors look darker in a flat finish. Dark colors look brighter in a gloss or semigloss. A flat finish will work well for the lighter shades here, but the deep purples and pinks will definitely look better with a sheen.

FOR MORE DETAILS, SEE RESOURCES

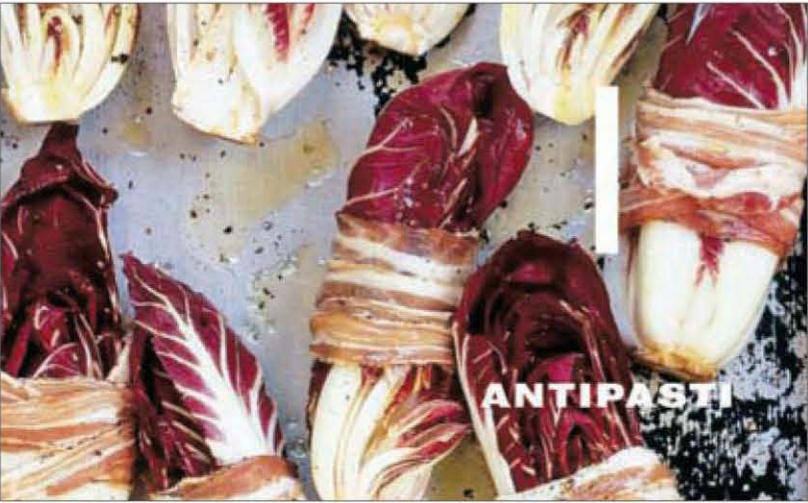


COLOR AS A DOMINANT ELEMENT

44. Marry Color and Typography



In a full-color instructional book, it's often wise to control color so that the instructions themselves aren't upstaged by the other elements on the page. However, wise color choices in a controlled palette can make typography stand out.



Section openers have lavishly colored bleed photos. Bold typography holds its own against the rich color.



An introductory spread follows each full-bleed photo. In contrast to the bold sans serif of the opener, introductory material set in serif typography drops out of the flagship color.

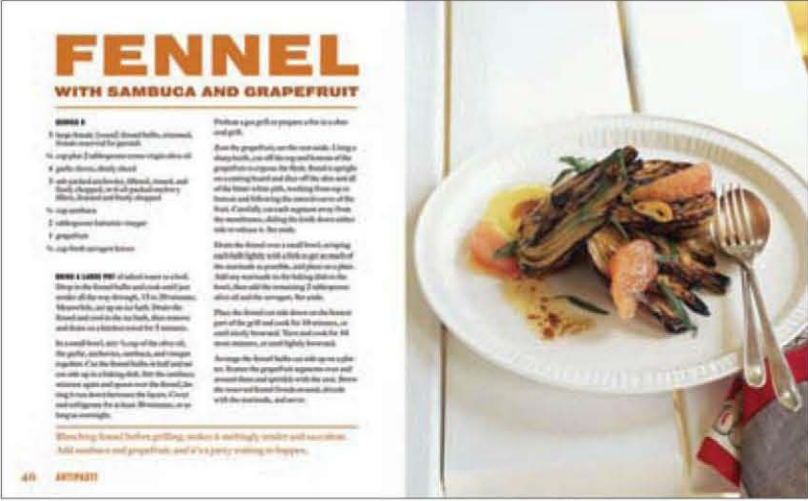
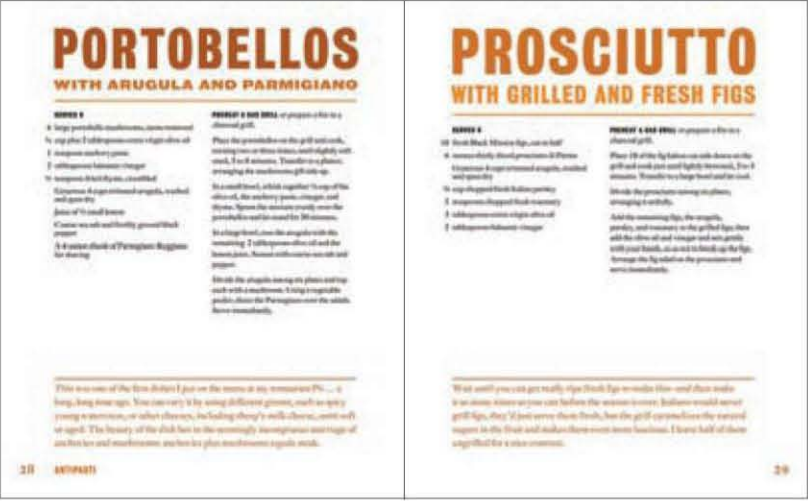
Project  
*Italian Grill*

Client  
HarperCollins

Design  
Memo Productions, NY

Art Directors  
Lisa Eaton,  
Douglas Riccardi

Grids underpin a cookbook by a chef with an outsized personality. This cookbook employs saturated, bold color and unabashedly hefty typography. Each chapter, which uses a palette with slight variations on a master color, is as handsome as the last.



THREE BOTTOM IMAGES ON THIS PAGE AND OPPOSITE PAGE: Colors vary within the palette for each section and complement the full-color photography.





In Italy, cooking fish is all about freshness and simplicity—as I’ve said before, the philosophy of Italian fish cookery can be summed up in three words: *Leave it alone*. Complicated sauces and techniques are not part of the repertoire, and, in fact, Italians almost never serve any sauce at all with fish, other than an excellent olive oil. Lemon may sometimes appear, but even that is often considered beside the point. The one exception is *salsa verde*, the fragrant green herb sauce, which may sometimes accompany a fish with character enough to stand up to it, such as a whole grilled branzino (see page 126).

Few Italians would consider cooking anything other than local fish, whether from a mountain stream or the ocean, and I urge you to think in the same way: find a good fish market, and remember that what is freshest is best. If the specific fish called for in your recipe is not available—or doesn’t look pristine and glistening—the fishmonger can help you choose another option (I include suggestions for substitutions in many of the recipes). If you are able to get fresh king mackerel for Mackerel “in Scapece” with Amalfi Lemon Salad, you will have the best mackerel dish you’ve ever tasted; if you can’t find it, make the recipe with very fresh bluefish, or move on to another one. Most of the other fish recipes in this chapter, such as Monkfish in Prosciutto with Pesto Fregola and Swordfish Involtini Sicilian-Style, call for widely available varieties. But you’ll want to be sure

to get the best tuna available—sushi-quality, that is—for Tuna Lake Fiorentina, and you really should use wild salmon for the Salmon in Cartoccio with Asparagus, Citrus, and Mint.

Cooking shellfish on the grill is easy, and the recipes in this chapter use several different techniques for achieving simple perfection. Clams in Cartoccio are wrapped in a foil package and allowed to steam in their fragrant juices. The shrimp in Shrimp Rosemary Spiedini alla Romagnola are threaded onto rosemary skewers, which impart their herbal fragrance and look sexy besides. I love cooking shellfish (and cephalopods) on a piastra, a flat griddle or stone placed on the hot grill (see page 000 for more on the subject), because it gives them a great sear and char, as in Sea Scallop alla Caprese or Marinated Calamari with Chickpeas, Olive Pesto, and Oranges.

Thinking globally while buying locally is especially important when you are buying fish. Some “trendy” fish have been overharvested to the point of extinction, and we now know that there can be problems with farmed fish as well, like salmon. The Monterey Bay Aquarium, at [www.montereybayaquarium.com](http://www.montereybayaquarium.com), maintains an up-to-date list of species that are being overfished in the United States and in the rest of the world. It’s an invaluable resource, and I urge you to consult it when writing your shopping list, as I do both at home and at the restaurants.

86 FISH AND SHELLFISH 87



# MARINATED CALAMARI

WITH CHICKPEAS, OLIVE PESTO, AND ORANGES

**SERVES 6**

**CALAMARI**

- 3 pounds cleaned calamari (tubes and tentacles)
- ¼ cup extra-virgin olive oil
- Grated zest and juice of 1 lemon
- 4 garlic cloves, thinly sliced
- 2 tablespoons chopped fresh mint
- 2 tablespoons hot red pepper flakes
- 2 tablespoons freshly ground black pepper

**CHICKPEAS**

Two 15-ounce cans chickpeas, drained and rinsed, or 3½ cups cooked chickpeas

- ½ cup extra-virgin olive oil
- ¼ cup red wine vinegar
- 4 scallions, thinly sliced
- 4 garlic cloves, thinly sliced
- ¼ cup mustard seeds
- Kosher salt and freshly ground black pepper

**OLIVE PESTO**

- ¼ cup extra-virgin olive oil
- Grated zest and juice of 1 orange
- ½ cup black olive paste
- 4 jalapeños, finely chopped
- 12 fresh basil leaves, cut into chiffonade (thin slivers)
- 3 oranges
- 2 tablespoons chopped fresh mint

**CUT THE CALAMARI BODIES** crosswise in half if large. Split the groups of tentacles into 2 pieces each.

Combine the olive oil, lemon zest and juice, garlic, mint, red pepper flakes, and black pepper in a large bowl. Toss in the calamari and stir well to coat. Refrigerate for 30 minutes, or until everything else is ready.

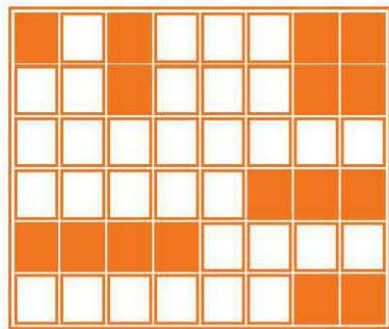
Put the chickpeas in a medium bowl, add the oil, vinegar, scallions, garlic, and mustard seeds, and stir to mix well. Season with salt and pepper and set aside.

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## COLOR AS ORGANIZING PRINCIPLE

# 45. Control It with Colors



Consistent in size and within an overall grid, tightly plotted yet flexible color modules can support playful variations of both text and images, as shown in this program calendar. Boxes and color can provide an overall system and structure and can also control information clearly. When listing a lot of specific details, a grid that combines color modules can set off dates and information from other kinds of text, such as URLs, calls to action, or banners with the main title of the piece.



Project  
Program calendar

Client  
Smithsonian, Cooper-Hewitt,  
National Design Museum

Design  
Tsang Seymour Design, Inc.

Design Director  
Patrick Seymour

Art Director  
Laura Howell

This system for seasonal program calendars supports a uniform message. It also allows dynamic variations of colors and images.







Synopses of the lead exhibits and their dates complement exuberantly large and unfettered images on the reverse side of the program calendar, setting up visual tension and compression.



Varied image sizes and the occasional silhouette adhere to, but also pop out of, the framework of the color boxes.

First, define the size of your overall area, breaking it into equal squares. Then take into account an overall outside margin. Use squares as single boxes, doubled (or even tripled) horizontally or vertically, or stacked. Paying attention to the information to be contained, the modules can be color-coded by date, month, price, event, or whatever is appropriate for the project. When designing with hardworking information, the color should communicate and enlighten the message.

Modules also support photos and illustrations. As with text, an image can fit into one module, two vertical modules, two or four horizontal modules, or four stacked modules. In short, the color boxes allow a range of variation, while maintaining control and integrity. To add further interest, play against the grid of the boxes by silhouetting the occasional image, giving further rhythm and visual space to a lively program.

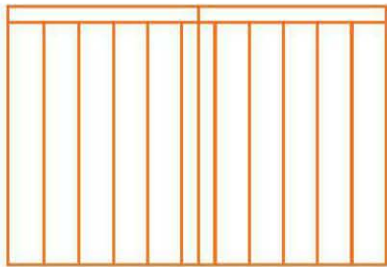
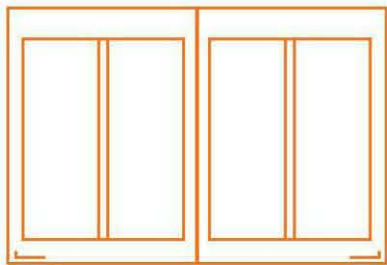
Within the structural support from a cavalcade of colors, information can exist in its own space. Color modules can support a readable hierarchy of information with small type sizes, as well as larger headlines and bolder information. Varied type sizes and weights along with upper- and lowercase type make it easy for the reader to scan dates, events, times, and descriptions. Large headlines in the multimodule boxes add rhythm and surprise, as well as a consistency among similar kinds of copy, such as marketing lines, the client or museum, calls to action, and contact information.

A double-sided project, or a project on a spread, can also take advantage of the modular format, by following, but also interrupting, clearly defined areas.



## COLOR AS ORGANIZING PRINCIPLE

## 46. Use Color in Typography for Emphasis



Too much color can be busy and confusing. However, the right amount of color provides a guide to help the reader recognize priorities. A pronounced hierarchy of headings can be easy to follow if aided by accents in color.

白玉すいとん

あり合わせの根菜と一緒に白玉団子を煮込んだ手軽な汁料理。「主食もおかずも一度に食べられる。撮影など仕事の合間の昼食としても活躍した汁ものです。祖母もよく準備の手を休めて食べていました」。すいといえればうどん粉が王道だが、阿部さんはより手軽な白玉粉を好んで使った。豆腐を練り込んだ白玉は、もちもちと柔らかな食感。

**材料** 4人分

大根6cm 人參1/3本 ごぼう10cm  
しめじ1/3房 まいたけ1/3房 油揚げ  
1枚 三つ葉8本 煮干し10本 薄口  
醤油大さじ2 豆腐約1/6丁 白玉粉約  
1/3カップ

### 作り方

1 煮干しは頭と内臓を取り、鍋などで乾煎りしてから、水につけておく。(約6カップ、分量外)

2 人参、大根は皮をむいて薄めのイチヨウ切り、ごぼうは皮をたわしなどでよくこそいで洗い、薄く斜めに切って水にさらしておく。

3 油揚げは熱湯をかけ、油抜きして食べやすい大きさに切り、しめじ、まいたけは小房に分けておく。

41に2を加え火にかけ、ひと煮立ちし

たら3も加え、薄口醤油を半量入れてしばらく煮る。

**5** 白玉粉に豆腐を混ぜ(写真)、みみたぶ  
くらいの柔らかさにして形を整え、熱湯  
に入れて浮き上がってくるまで茹でたの  
ち冷水に取る。

64に5を加え、ひと煮立ちしたら、残りの薄口醤油を加え味を調えて、ざく切りにした三つ葉を加える。



人參ご飯

もともとは「既読ご飯」という名称で考案されたお昼食用の置き込みご飯。ここでは「ハイカラ」な食材、ソーゼンが使われている。「赤玉ポテトサイン」で既読のお昼飯もよく食通したように思えます。最後の部分には菊を使ってみました。季節の行事ごとに見合ったご飯を作ってくれそうです。人数とソーゼンの量、はんこのりとした食感がいいらしい。

**練習** 4人分  
人数は7～8名。ルーベン(カルズ)美  
さき3号、米宮、酒または白サッ  
大さじ2杯、塩少々を1袋。  
**作り方**  
①米は洗って、ザルなどに上げて水を  
切っておく。  
②人数は若干おろす。  
③①を釜に入れ、煮のりを入れて、酒、塩、  
ルーベンを加え、文火の状態で煮  
るまで煮通す。  
④炊きあがったら器に入れてよく混ぜ

根菜の甘みがやさしい炊き込み



大根飯

少ないお米のかき回すために細かく切った大根を混ぜた、昔の庶民のご飯。そのメスミルジツチな味は、「粗相はいらない食材を入れたりポン酢で飲いたり土、グレードアップを図ってました。私はこの雑スープで飲いた。シシムルは大根も好き。食べ物は煮詰めている今だからこそ、こんな素朴な味もいけるかな。」と。

【解答】 4点分

問2の「もしぬんじやこきさくへん」がサデ語法だから、大抵60% 位の正解率を計し、残りの40%は、漢字の語彙に注意して正解しよう。

1. 赤は餅で、芋も芋に上げてお米を切る。  
2. もしぬんじやこきさくへんがサデ語法に注意するから、キッセンペーパーなどでは、  
3. 大抵はぬんじや、米の2-3倍は水を加えて切る。  
4. 赤を赤にもむ。黒、薄の黒、スエーデンの赤、黒を加えたものの中の色は暗い赤で、黒に近い。黒に近い。  
5. 餅を上ったお米にすてよ、煮て、赤は芋も芋を切る。



丸干しの  
チーズフライ

10尾100円。かつては質屋なおかずの代表格だった九斗しいわし。そのお腹にチーズを入れてパン粉を付け、からりと揚げた。なんとハイホウな一品だ。「チーズやパターナとは、毎日が若い頃に思い出を食した洋風の食材。こうした甘辛いものを取り入れるのが流石であり、いつもの九斗しいが、ボリュームたっぷりなのもなかなかすごい」。

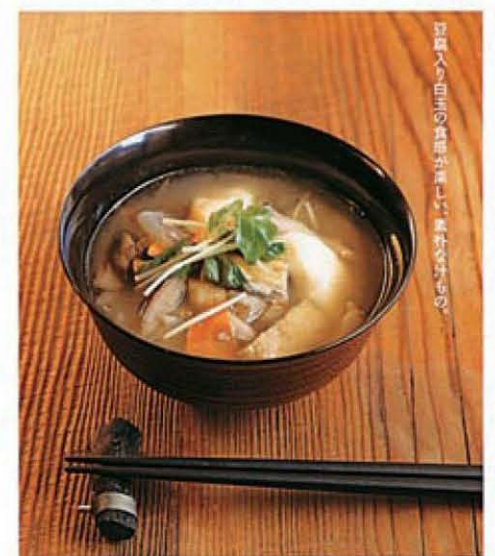
[illegible]

白玉すいとん

ある台所の奥奥に一緒に江戸調子を煮込んだ手製の汁料理。「私  
もおかずも一度に食べられる。漬物など仕事の手間の軽減としても活躍  
していたのだ。塩蔵もよく漬物のみを食べて生きていたんだ。ずい  
とみたくてえびうどなど物と菜豆だが、肉類などはよく手製の白味噌を好ん  
で食べた。豆腐を細く切込んだ白味噌。もともととちからが豊か

大塚60分・大塚81分・三浦・三浦100分  
しめゆり120分 まいれり120分 油揚げ  
14分 三ツ葉湯・大塚81分 湯口  
湯油揚げ12分 湯揚げ14分 西京焼  
14分 カッパ  
ゆり豆  
●大塚11分は湯と西京焼を取り、餅などで飽  
きるまで煮る。おやつにしておく。14分は  
カッパ、油揚げ  
●大塚、大塚は湯をいれて煮るのきよ  
うにする。こぼれ湯をいれて煮るのきよ  
うにして煮る。湯くちぎりに切って煮に  
まらして煮る。  
●湯揚げは湯揚げ、湯揚げ、湯揚げに湯  
揚げの湯揚げに切る。しめゆり、まいれり  
は湯揚げに切る。  
●湯揚げは湯揚げ、湯揚げ、湯揚げに湯  
揚げの湯揚げに切る。しめゆり、まいれり  
は湯揚げに切る。

れらをも加え、傷口部分を半周入れてし  
 ばなく作る。  
 ⑤ 直正時に耳周を貫て(耳直)、みみちふ  
 くらいの高さをきにして形を整え、軌道  
 に入れて引き上げつてくるまで固定した  
 毛束を切る。  
 ⑥ 髪を整え、ひた束直ちしたら、残  
 りの耳直部分を加え押を調えて、深々切  
 ちにして耳直を整え加える。



014

Project  
***Croissant*** magazine

Client  
**Croissant** magazine

Designer  
**Seiko Baba**

Illustration  
Yohimi Obata

Color subtly sets off type, adding clarity and zest to magazine spreads. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means "time-honored wisdom of living."

Setting one character larger and in color calls attention to a particular heading.

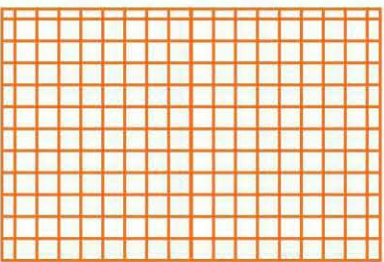






COLOR AS ORGANIZING PRINCIPLE

47. Put the Information in the Color



Using color in a calendar makes it easier to separate specific elements, such as days of the week. The information both stands out and works with the overall spread. Colors can also complement the palette of the photo.

For situations where it's important that the dates are featured but not obscured, chose colors or shades that are muted and and do not upstage the material. Desaturated colors (colors with more gray) work best if type is surprinting, that is printed on top of the color.

Project  
Calendar of events

Client  
New York City Center

Design  
Andrew Jerabek

Photos and palettes work together to determine shades for calendar boxes.

ALVIN AILEY AMERICAN  
DANCE THEATER

Nov. 28 – Dec. 31

Tickets: Start at \$25

The dancers of Alvin Ailey American Dance Theater have it all – exquisite technique, breathtaking artistry and passionate spirit. The Company's 2007 season offers electrifying world premieres by Camille A. Brown and Frederick Earl Mosley; sumptuous new productions of classic works by Alvin Ailey and Talley Beatty and a Company premiere of Robert Battle's *Unfold*. AAADT becomes the first American company to perform a complete work by Maurice Béjart when they take on the radiant grandeur of his famous *Firebird*. Come to experience something brand new, see a forgotten favorite or revisit the beloved masterpiece *Revelations* once again.

Tue 7pm	Nov 27 No Performance	Dec 4 Love Stories Saddle UPI Revelations	Dec 11 ALL AILEY The River Revelations	Dec 18 Celebrating Masakumi Chaya Episodes Flowers Revelations	Dec 25 No Performance
Wed 8pm	Nov 28 7pm Opening Night Gala LIVE MUSIC Firebird Reflections in D Revelations	Dec 5 The River The Road of the Phoebie Snow Love Stories	Dec 12 Memoria Reflections in D Treading Revelations	Dec 19 ALL NEW Saddle UPI Unfold The Groove To Nobody's Business Firebird	Dec 26 Episodes Solo Vespers Revelations
Thu 8pm	Nov 29 Night Creature Urban Folk Dance The Golden Section Revelations	Dec 6 ALL AILEY Night Creature Pas de Duke The River Revelations	Dec 13 The Groove To Nobody's Business Unfold The Road of the Phoebie Snow The Golden Section	Dec 20 Night Creature Treading Reminiscence Revelations	Dec 27 The Groove To Nobody's Business Reflections in D The Road of the Phoebie Snow Firebird
Fri 8pm	Nov 30 Vespers Solo Saddle UPI Revelations	Dec 7 Night Creature Treading The Groove To Nobody's Business Urban Folk Dance Revelations	Dec 14 Ailey Classics includes Revelations	Dec 21 ALL NEW The Groove To Nobody's Business Unfold Flowers Saddle UPI	Dec 28 Firebird Episodes Revelations
Sat 2pm	Dec 1 Night Creature Solo Saddle UPI Revelations	Dec 8 Firebird The Groove To Nobody's Business Pas de Duke The Golden Section	Dec 15 Ailey Classics includes Revelations	Dec 22 Saddle UPI Reflections in D Pas de Duke Love Stories	Dec 29 Ailey Classics includes Revelations
Sat 8pm	Dec 1 LIVE MUSIC Firebird The Golden Section Revelations	Dec 8 The Groove To Nobody's Business Solo The Road of the Phoebie Snow Revelations	Dec 15 ALL NEW The Groove To Nobody's Business Unfold Flowers Firebird	Dec 22 Memoria The Golden Section Revelations	Dec 29 Love Stories Urban Folk Dance The Groove To Nobody's Business Revelations
Sun 3pm	Dec 2 Firebird Vespers Revelations	Dec 9 ALL AILEY Night Creature Pas de Duke The River Revelations	Dec 16 ALL AILEY Memoria The River Revelations	Dec 23 ALL NEW The Groove To Nobody's Business Reflections in D Saddle UPI Firebird	Dec 30 Love Stories The Golden Section Revelations
Sun 7:30pm	Dec 2 Firebird Saddle UPI The Golden Section	Dec 9 The Road of the Phoebie Snow The Golden Section Love Stories	Dec 16 Celebrating Paul Szillard Reminiscence Firebird Revelations	Dec 23 ALL AILEY Night Creature Pas de Duke Flowers Revelations	Dec 30 ALL NEW The Road of the Phoebie Snow Flowers Firebird
Mon 7pm	Dec 3 No Performance	Dec 10 No Performance	Dec 17 No Performance	Dec 24 No Performance	Dec 31 7pm SPECIAL NEW YEAR'S PERFORMANCE Firebird Saddle UPI Revelations

premieres in red

A rich background and astounding movement play against the controlled calendar in complementary colors.



Box colors present such a delicate and distinctive palette that they complement instead of compete with a beautifully art-directed photo.

PENNSYLVANIA

BALLET

Nov. 14 – 18

Tickets: \$25, \$55, \$75, \$110

Pennsylvania Ballet returns to New York City Center for the first time in more than twenty years with two dynamic programs. The first features a live orchestra in a riveting new *Carmina Burana*, deemed a "triumph" by *The Philadelphia Inquirer* and choreographed by the Company's own Matthew Neenan. The second program features works by Balanchine, Neenan, and Val Caniparoli's vibrant *Lambarena*, a celebration of African and Classical music and dance.

Wed

7:30pm

Nov 14

Serenade

Peter Ilyitch Tschakovsky/George Balanchine

Carmina Burana

Carl Orff/Matthew Neenan

Thu

7:30pm

Nov 15

Concerto Barocco

Johann Sebastian Bach/George Balanchine

As It's Going

Dmitri Shostakovich/Matthew Neenan

Lambarena

Johann Sebastian Bach/Val Caniparoli

Fri

8pm

Nov 16

Serenade

Peter Ilyitch Tschakovsky/George Balanchine

Carmina Burana

Carl Orff/Matthew Neenan

Sat

2pm

Nov 17

Concerto Barocco

Johann Sebastian Bach/George Balanchine

As It's Going

Dmitri Shostakovich/Matthew Neenan

Lambarena

Johann Sebastian Bach/Val Caniparoli

Sat

8pm

Nov 17

Serenade

Peter Ilyitch Tschakovsky/George Balanchine

Carmina Burana

Carl Orff/Matthew Neenan

Sun

2pm

Nov 18

Serenade

Peter Ilyitch Tschakovsky/George Balanchine

Carmina Burana

Carl Orff/Matthew Neenan

Principal Dancer Amy Zlotnik. Photo: Catherine Eusepi/ONYX

Autumnal colors support a spread containing a dramatic photo with accents of saffron.

NYCITY CENTER

MORPHOSES/

THE WHEELDON COMPANY

Oct. 17 – 21

Tickets: \$30, \$50, \$85, \$110

Morphoses/The WheelDON Company makes its New York debut at New York City Center, performing two unique programs featuring seven New York premieres and an American premiere. Founded by internationally acclaimed choreographer Christopher Wheeldon, Morphoses aims to revitalize contemporary classical ballet by marrying dance, music, visual art and design – infusing it with a newfound energy and vision by embracing all art forms in a collaborative environment. The dancers comprise a first-class ensemble of guest artists from leading companies including New York City Ballet, San Francisco Ballet and the Royal Ballet, among others. Celebrated couture designer Narciso Rodriguez will design the costumes for both of Mr. Wheeldon's new works, and will also be working with him on each of the ballets' stage designs.

"... Mr. Wheeldon's mastery is unmistakable..." – Alastair Macaulay, *The New York Times*

Wed

7:30pm

Oct 17, Oct 18\*, Oct 19

There Where She Loved

New York Premiere

Christopher Wheeldon

Thu

7pm

Tryst Pas

New York Premiere

Christopher Wheeldon

Fri

7:30pm

Slingeland

New York Premiere

William Forsythe

Sat

2pm

Oct 20, Oct 21

Mesmerics

Christopher Wheeldon

Sat

8pm

Slingeland Pas de Deux

New York Premiere

William Forsythe

Sun

3pm

Propeller

New York Premiere

Liv Lorent

Sat

8pm

Satie Stud

New York Premiere

Michael Clarke

Sun

3pm

Viola Suite

New York Premiere

Edward Liang

Sun

3pm

Morphoses

Christopher Wheeldon

\*Special Gala Performance

Join Christopher Wheeldon and Morphoses dancers for a Gala celebration.

For more information please call 212.763.1205.

Generously Supported by

John Phillip Falk

Frederic and Robin Seegal

Anne H. Bass

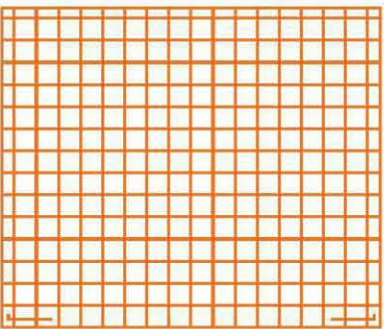
Douglas S. Cramer

New York City Center Dance Council

Specialty: Wheeldon & Liang. Photo: Peter Lindbergh

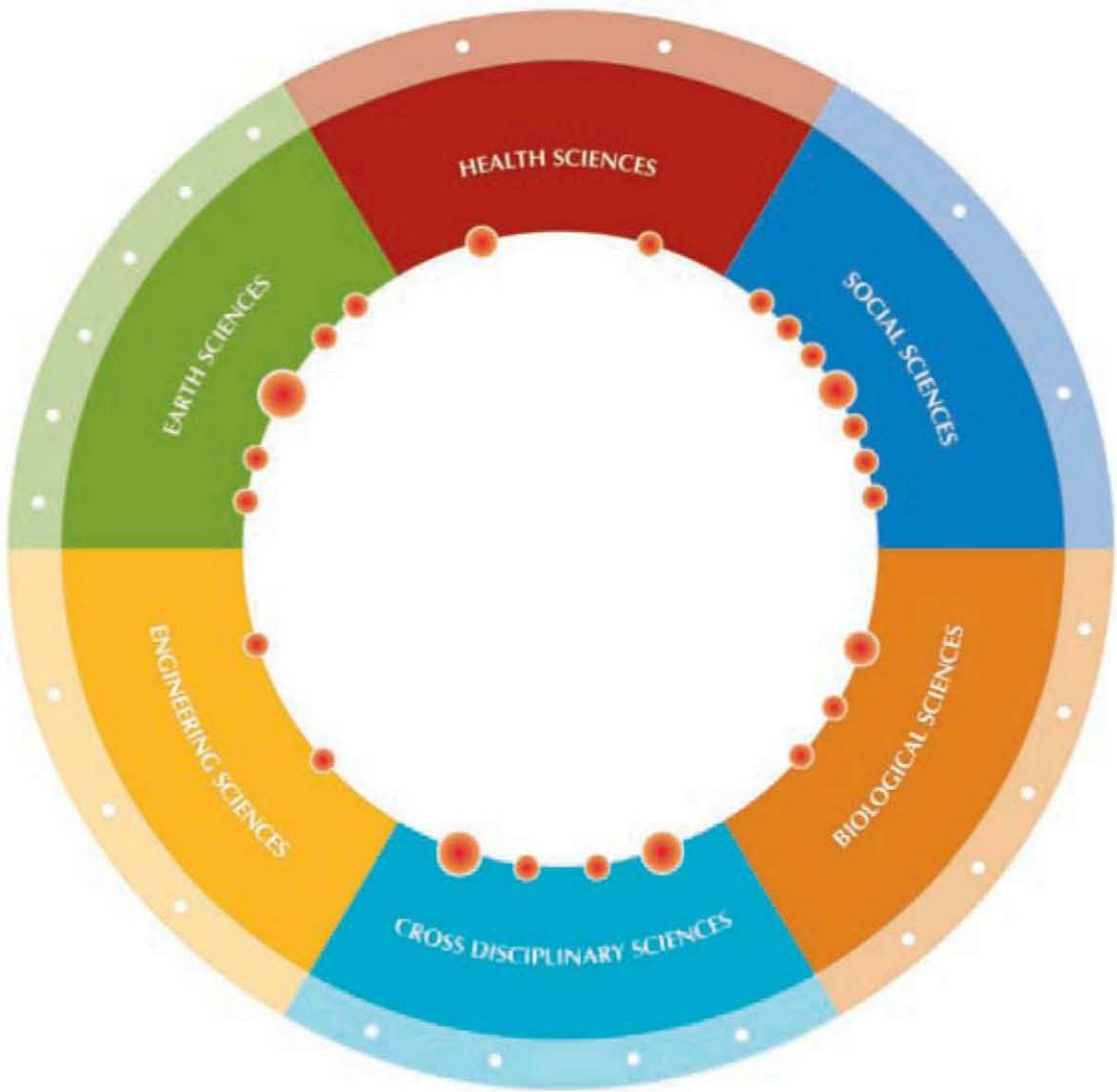


# 48. Code with Color



Coding information by color can help viewers quickly find the information they need. A scan of a color key, in conjunction with icons, quickly communicates far more information than words or colors alone.

Depending on the client or material, the colors can be muted or bright. Saturated colors—colors with less gray—immediately command attention.



By design, each discipline includes a number of research centers and associated degree programs. Each discipline has an assigned color system.

Project  
Identity program

Client  
Earth Institute at  
Columbia University

Design  
Mark Inglis

Creative Director  
Mark Inglis

Color codes differentiate a  
suite of six scientific disciplines  
for the Earth Institute at  
Columbia University.

LEGEND

Centers

EI Associated Degree Programs

HEALTH SCIENCES

- Center for Global Health and Sustainable Development
- Center for National Health and Development in Ethiopia

SOCIAL SCIENCES

- Center on Globalization and Sustainable Development
- Laboratory of Populations
- Center for Capitalism and Society
- Center for Economy, Environment and Society
- Center for the Study of Science and Religion
- Center for Sustainable Urban Development
- Program on Science and Technology and Global Development

BIOLOGICAL SCIENCES

- Columbia University/UNESCO Joint Program on Biosphere and Society
- Center for Environmental Research and Conservation
- Black Rock Forest

CROSS DISCIPLINARY SCIENCES

- Center for Hazards & Risk Research
- Center for International Earth Science Information Network
- International Research Institute for Climate & Society
- Tropical Agriculture Program

ENGINEERING SCIENCES

- Earth Engineering Center
- Lamont Center for Sustainable Energy

EARTH SCIENCES

- Lamont-Doherty Earth Observatory
- Center for Rivers and Estuaries
- Goldman Institute for Space Studies at Columbia University
- Center for Nonlinear Earth Systems
- Center for Climate Systems Research



Icons also tie into the color system.

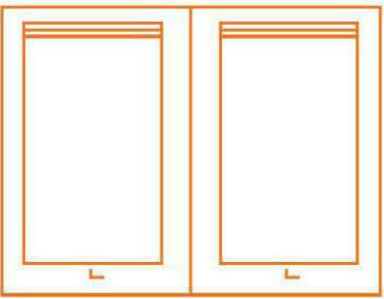


The colors work with icons, color bands, or type.





# 49. Separate Content with Color



Color is sometimes all that's needed to divide segments of material. Depending on the color chosen, a big bold hit can create an unexpected, welcome pause in a lengthy text or create a feeling of excitement about what's to follow.

Color and dropout type, or type that is white reversed out of the background color, can work in tandem to create arresting section openers. The contrast of white type against a color works as successfully as that international icon, the stop sign.



Project  
*No Reservations*

Client  
Bloomsbury USA

Design  
Elizabeth van Itallie

Sections of a book are separated by colors as cheeky as Anthony Bourdain, the author of the book

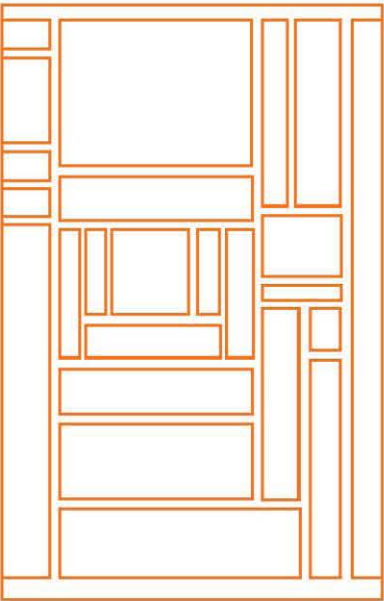
THIS PAGE AND OPPOSITE PAGE: Each color arrests attention and supports a bold heading.







# 50. Use Shades to Achieve Color



Sometimes, there isn't a budget for full color. Although most posters and advertisements are designed for a number of venues, such as print, websites, and television, there are still cases where a particular budget doesn't allow for anything other than black-and-white printing. Such color restrictions can occur in books, newspapers, and flyers.

Even with black only, it's possible to achieve color and texture by using different shades. Texture springs from type that prints black on white, drops out of the black as white, or surprints on different screens. Graphics and images can provide additional variety.

## HOW SCREENS WORK

Depending on the paper, a background of 70 percent black can provide color and still support readable type. Ten percent black allows typography to stand out and be clear. Further, photos with grayscale values add texture and a variety of shades to a piece. The darker the screen, the more readable the dropout type. Light shades enable type to surprint.

Although printing quality is such that it's less crucial to worry about very small type dropping out of a black background, it is still a good idea to pay attention to the size of small type.

OPPOSITE PAGE: Screens of black provide a range of color and texture. The screens are dark enough to support dropout type, so that headlines or copy can stand out readably. Black boxes contain dropout white headlines, thereby providing clarity as well as color and texture.

Project  
Movie ad for *Before the Devil Knows You're Dead*

Client  
ThinkFilm

An ad withstands color restrictions and presents a bold attitude.



PHILIP SEYMOUR  
HOFFMAN

ETHAN  
HAWKE

MARISA  
TOMEI

ALBERT  
& FINNEY

"SUPERB! GO OUT AND SEE IT AS SOON AS YOU CAN! ONE OF LUMET'S GREATEST ACHIEVEMENTS!"

-ROGER EBERT, CHICAGO SUN-TIMES

"BRILLIANT!"

-DAVID EDELSTEIN,  
NEW YORK MAGAZINE

"DYNAMITE!  
RANKS WITH THE  
YEAR'S BEST!"

-PETER TRAVERS, ROLLING STONE



-ROGER EBERT,  
CHICAGO SUN-TIMES



-LEAH ROZEN,  
PEOPLE



-LOU LUMENICK,  
NEW YORK POST



-MARSHALL FINE,  
STAR MAGAZINE



-STEVEN REA,  
PHILADELPHIA INQUIRER



-MICK LASALLE,  
SAN FRANCISCO CHRONICLE



"GRADE A!  
RIVETING!"

-OWEN GLEIBERMAN,  
ENTERTAINMENT  
WEEKLY

"THE  
SEASON'S  
FIRST  
MUST-SEE!"

-LOU LUMENICK,  
NEW YORK POST

"DON'T  
MISS IT!"

-LEAH ROZEN, PEOPLE

BEFORE <sup>THE</sup>  
DEVIL  
KNOWS  
YOU'RE DEAD

"FURIOUS  
AND  
ENTERTAINING!  
FEVERISHLY ACTED."

-DAVID DENBY, THE NEW YORKER

"CAPTIVATING!  
HOFFMAN AND HAWKE  
ARE EXCELLENT!"

-CLAUDIA PUIG, USA TODAY

"ONE HELL OF A  
MELODRAMA!"

-J. HOBERMAN, VILLAGE VOICE

"A TERRIFIC SUCCESS!"

-A.O. SCOTT, THE NEW YORK TIMES

FUNKY BUDDHA GROUP AND CAPITOL FILMS PRESENT A UNITY PRODUCTIONS / LINSEFILM PRODUCTION PHILIP SEYMOUR HOFFMAN ETHAN HAWKE MARISA TOMEI AND ALBERT FINNEY  
"BEFORE THE DEVIL KNOWS YOU'RE DEAD" BRIAN F. O'BYRNE ROSEMARY HARRIS MICHAEL SHANNON AMY RYAN CASTING BY ELLEN LEWIS MUSIC BY CARTER BURWELL  
COSTUME DESIGNER TINA NIGRO EDITED BY TOM SWARTWOUT PRODUCTION DESIGNER CHRISTOPHER NOWAK DIRECTOR OF PHOTOGRAPHY RON FORTUNATO, A.S.C. CO-PRODUCERS JEFF WAXMAN AUSTIN CHICK  
EXECUTIVE PRODUCERS DAVID BERGSTEIN JANE BARCLAY HANNAH LEADER ELI KLEIN JEFFREY MELNICK JJ HOFFMAN BELLE AVERY SAM ZAHARIS  
PRODUCED BY MICHAEL CERENZIE BRIAN LINSE PAUL PARMAR WILLIAM S. GILMORE WRITTEN BY KELLY MASTERSON  
DIRECTED BY SIDNEY LUMET

R

RESTRICTED

UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN

A SCENE OF STRONG GRAPHIC SEXUALITY,  
NUDITY, VIOLENCE, DRUG USE AND LANGUAGE.

DOLBY  
DIGITAL

© 2007 CAPITOL FILMS LIMITED. ALL RIGHTS RESERVED

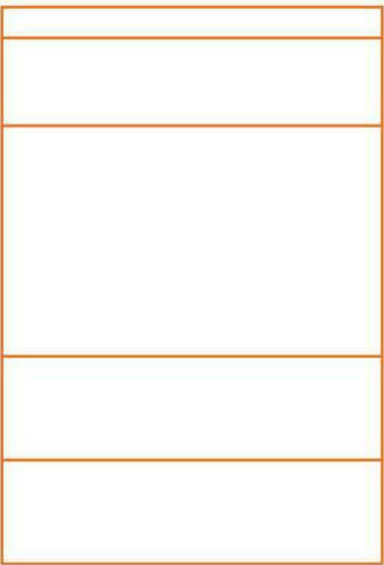


TECHNICOLOR

THINKFilm



# 51. Break Signage into Sections



Designing signs is a specific design challenge that requires logic, organization, and consistency. A grid system for the graphics applied to a sign system—especially designs that wrap around kiosks—can accommodate

- levels of information that are searched in sequence—choice 1, choice 2, and so on
- secondary choices that are still important, such as which language to read
- tertiary information that answers basic questions and needs, such as gate information at an airport, restroom designations, and where to get something to eat
- a host of complex options that arise in the course of following signs: for example, a user realizing he has to retrace steps.

Because the user must also be able to see the signs and read them easily, even while walking or driving, the type should be readable, with a clear hierarchy, and the colors should flag attention without obscuring the message.



Shown for use on pylons, the main signs and graphic plates form bands of information.

Project  
Identity and Signage

Client  
The Peter and Paul Fortress,  
St. Petersburg, Russia

Art Direction  
Anton Ginzburg

Design  
Studio RADIA

A presentation for the identity of the Peter and Paul Fortress in St. Petersburg, Russia, shows how people can find their way in both English and Russian. Parts of the project have been completed.



Details of the graphic plates show the many kinds of information the designers had to present and specify.





The text for a sign mounted on a pylon is set in clear, classic typography with a nod to the history of the city.

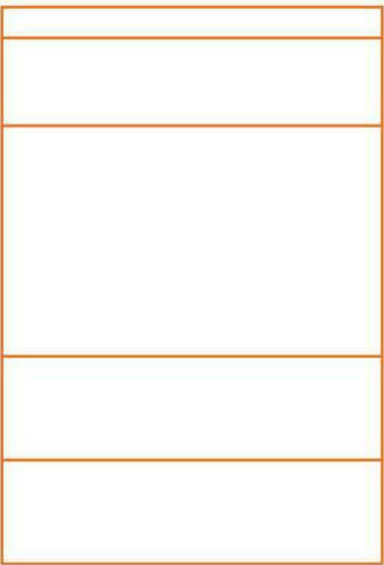
The blue panels are temporary banners, printed digitally and mounted on pylons, to announce changeable events. The photo panel shows the format of posters for such events.





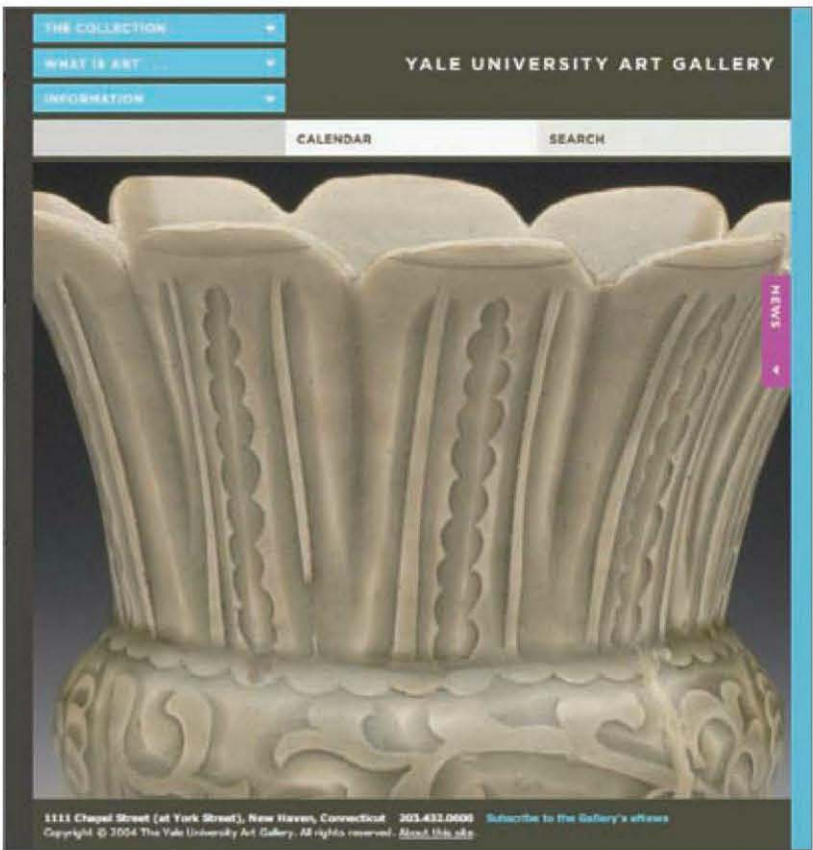
# HORIZONTAL HIERARCHY

## 52. Put Like with Like

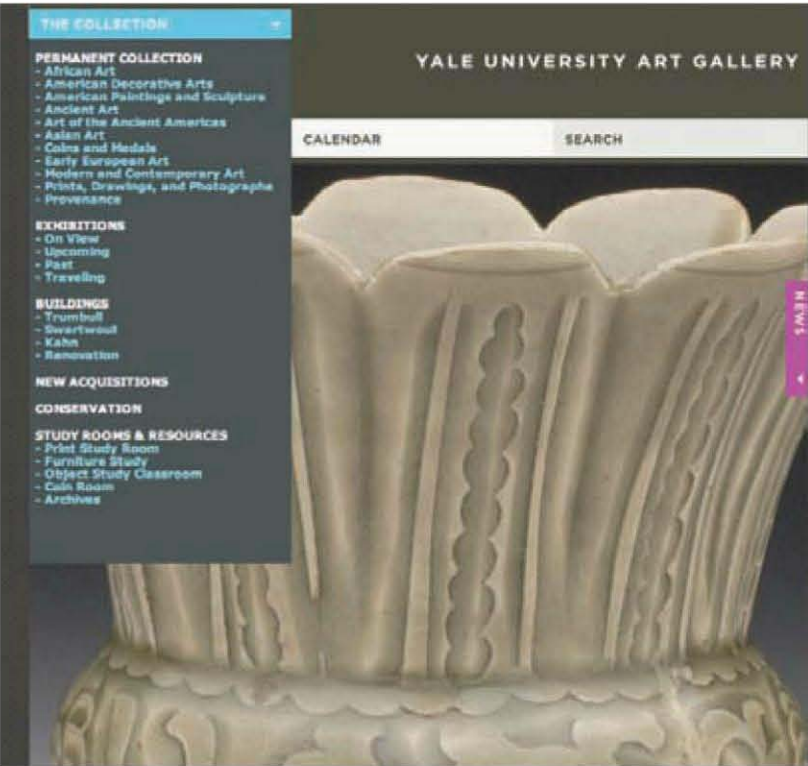


A clear way to segregate information is to use a horizontal hierarchy. On a website, bands of information can be parts of a navigation system. Information can also be organized in bands.

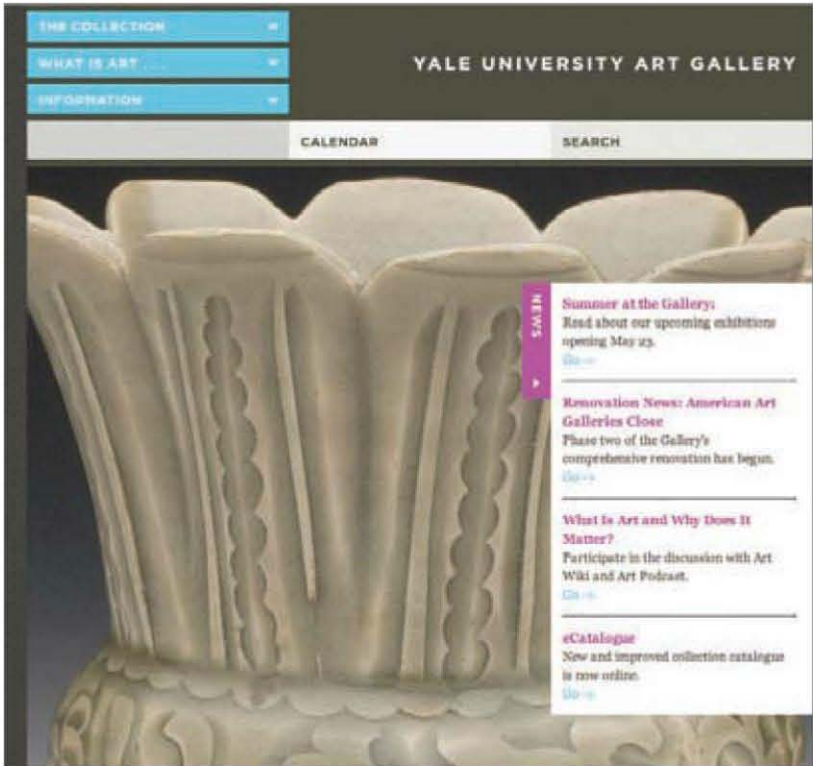
To have each category follow a linear path, set up the information to open to a list of options, which, when clicked, further opens to a page that contains yet another kind of horizontal hierarchy.



Horizontal bands forming a navigation column are positioned above another horizontal band.



Clicking on the blue navigation column opens a drop-down menu, horizontally arranged.



A clickable menu on the home page opens to show more information.

Project  
artgallery.yale.edu

Client  
Yale University Art Gallery

Site Design, Development, and  
Programming  
The Yale Center for Media  
Initiatives

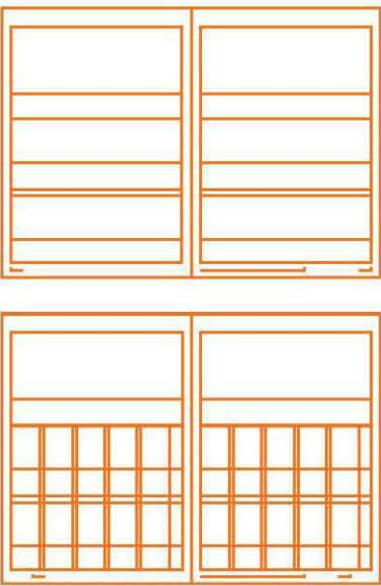
The website for the Yale  
University Art Gallery is  
elegant and clear with  
well-defined horizontal zones.







# 53. Let Space Define Your Horizons



Adequate space on a text page provides order and a sense of balance. By using a larger amount of space, it's possible to separate introductory materials,

such as headings and text, from more explanatory copy, such as captions or step-by-step information. The discrete areas help the reader navigate the page.

Project  
*Kurashi no techo (Everyday Notebook)* magazine

Client  
*Kurashi no techo (Everyday Notebook)* magazine

Designers  
Shuzo Hayashi, Masaaki Kuroyanagi

In pages or spreads with a bounty of images and information, a horizontal hierarchy can demarcate headings and then levels of steps, giving a sense of order and calm and making it easy to parse the information.



Space clearly sets off text from images and defines pockets of information.



## 実際に和紙を 折ってみましょう 4種類の作り方です

### 折形と 日本のしきたり

折形は、室町時代に始まった。武家に伝わる礼法と伝えられます。折形をはじめとする日本のしきたりの数々は、本来の意味や由来は忘れられながらも、暮らしの中に生き続け、今に伝わったもの。と折形デザイン研究所の山口信博さんはおっしゃいます。

お正月にお雑煮をいただく、結婚のお祝いには水引をかけた祝儀を贈る。生活に根付いたしきたりを、民俗学者の折口信夫は、「生活の古典」と呼びました。

「……私たちの生活は、功利の目的のついでに、いわば、たまたま思われる様式の、由来不明なる『為来り』によって、維持にせられることが多い。その多くは、家庭生活を優雅にし、しなやかな力を与える。門松を立てた後の心持ちのやさしいを覚えてみればよい。……」（『古代研究』「飾りの発生」）（『古代生活の研究』中公クラシックスより）

### 松飾り



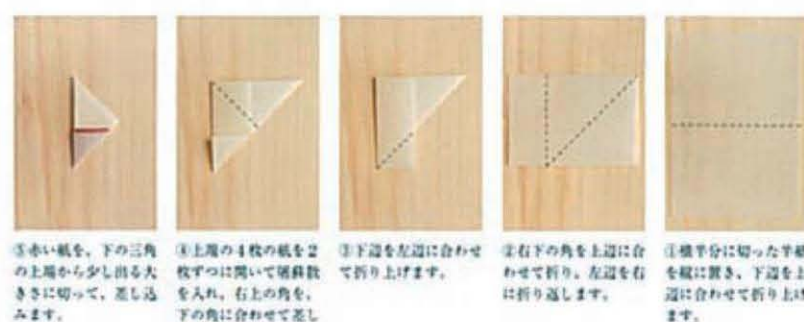
### 年玉包み



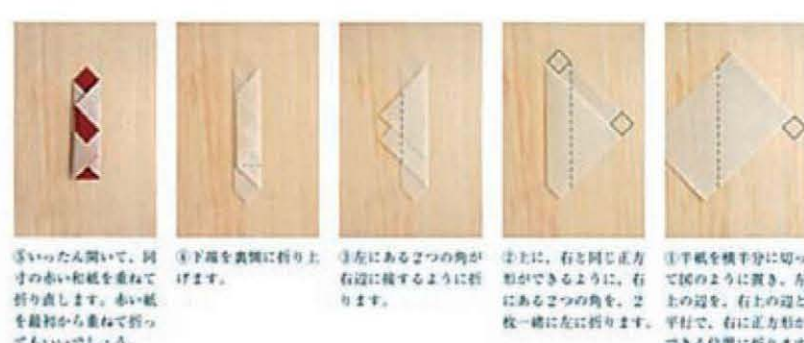
----- は手前折る折り目、----- は裏折る折り目、—— は端を示します。

62

### 屠蘇散包み



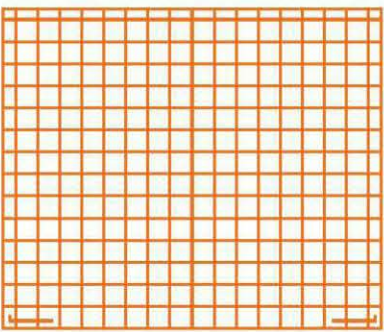
### 箸包み



63



# 54. Illustrate Timelines



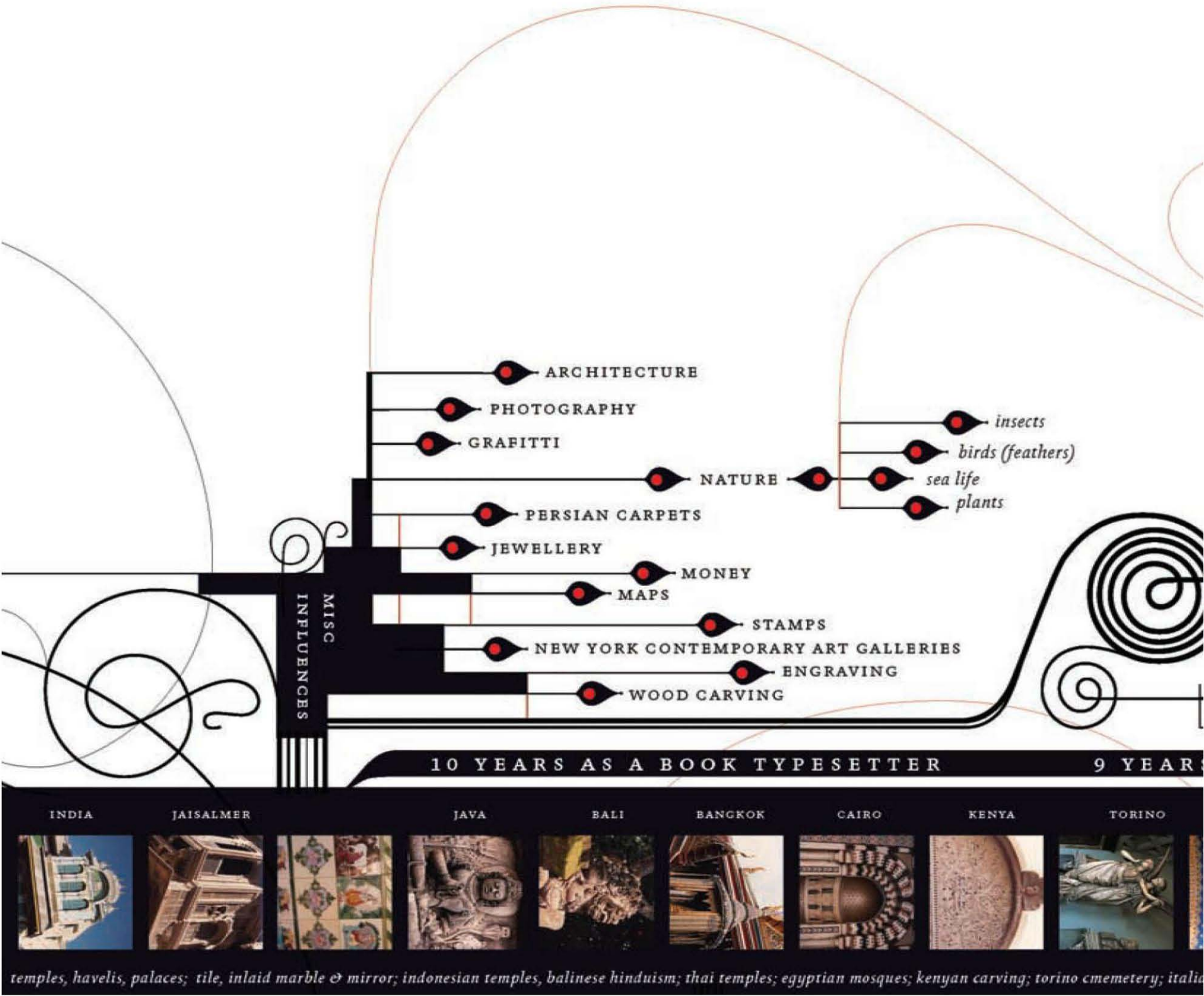
It's wise to think of a timeline as more than a functional piece of information. A timeline can also represent a person's life or an era, so the design needs to reflect the content.

Project  
Influence map

Client  
Marian Bantjes

Designer and Illustrator:  
Marian Bantjes

In Marian Bantjes's illustration of influences and artistic vocabulary, craft and detail are paramount. Lessons learned from influences, such as movement, flow, and ornamentation are all in evidence. Bantjes's ten years as a book designer have informed her considerable typographical talent.



Lyricism stems not only from the curved lines of the illustrations but also from the weights of the rules. The letterspacing of the small caps creates texture and lightness. The ampersand is beautiful, and, although the piece is a knockout of movement, carefully controlled alignments play off the curves.

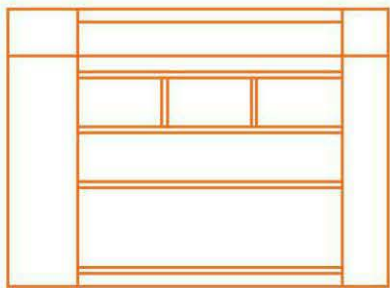






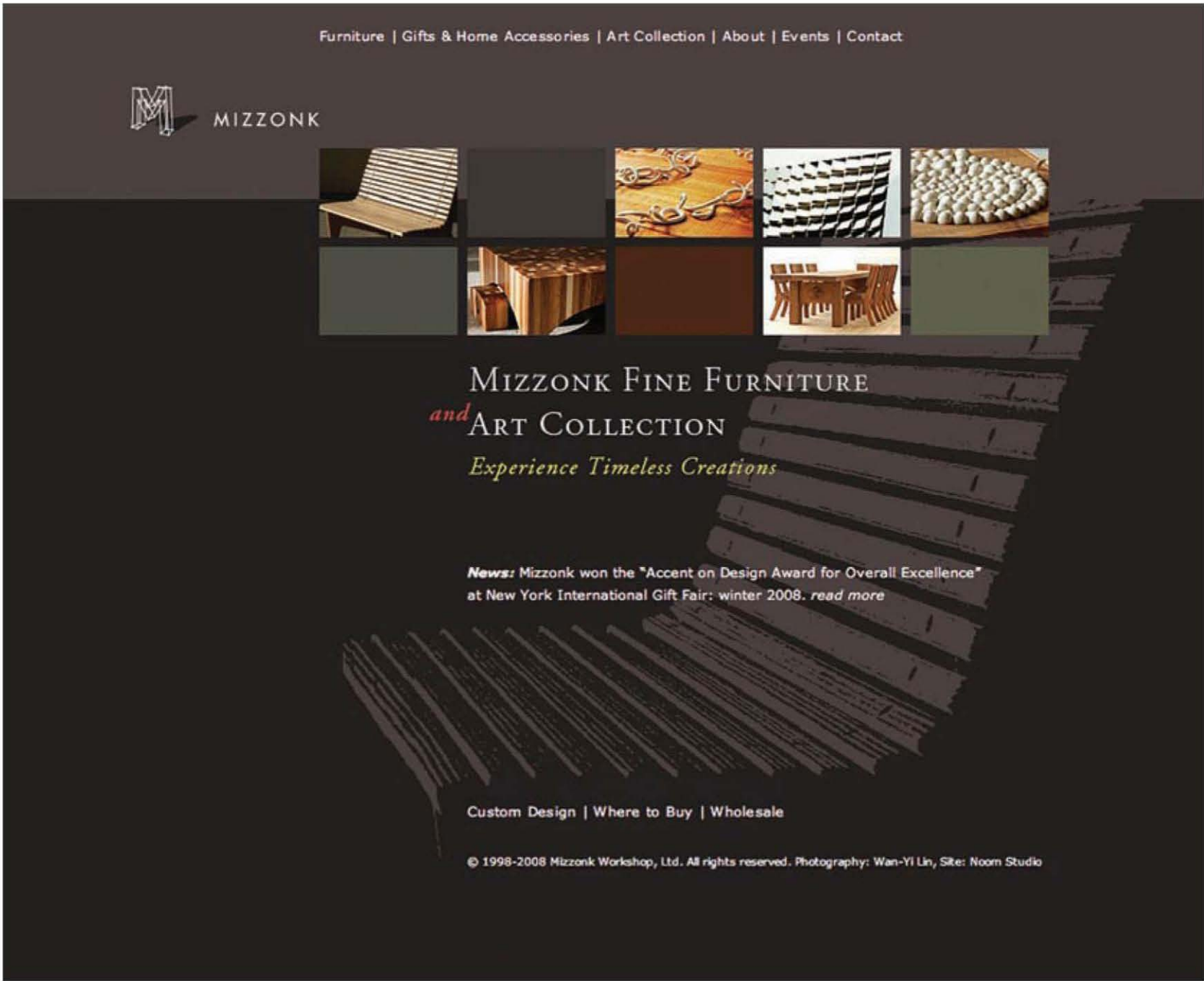
HORIZONTAL HIERARCHY

55. Work above and below the (Scrolled) Fold



The strongest way to segregate items is to simply divide the available space. A clear horizontal bar can function as a flag, a way of calling attention to the top story or information. Furthermore, using a color

at the top of the bar offers the option of dropping the information out of the headline, creating a happy tension of negative versus positive, light versus dark, and dominant versus subservient.



Project  
www.mizzonk.com

Client  
Mizzonk Workshop

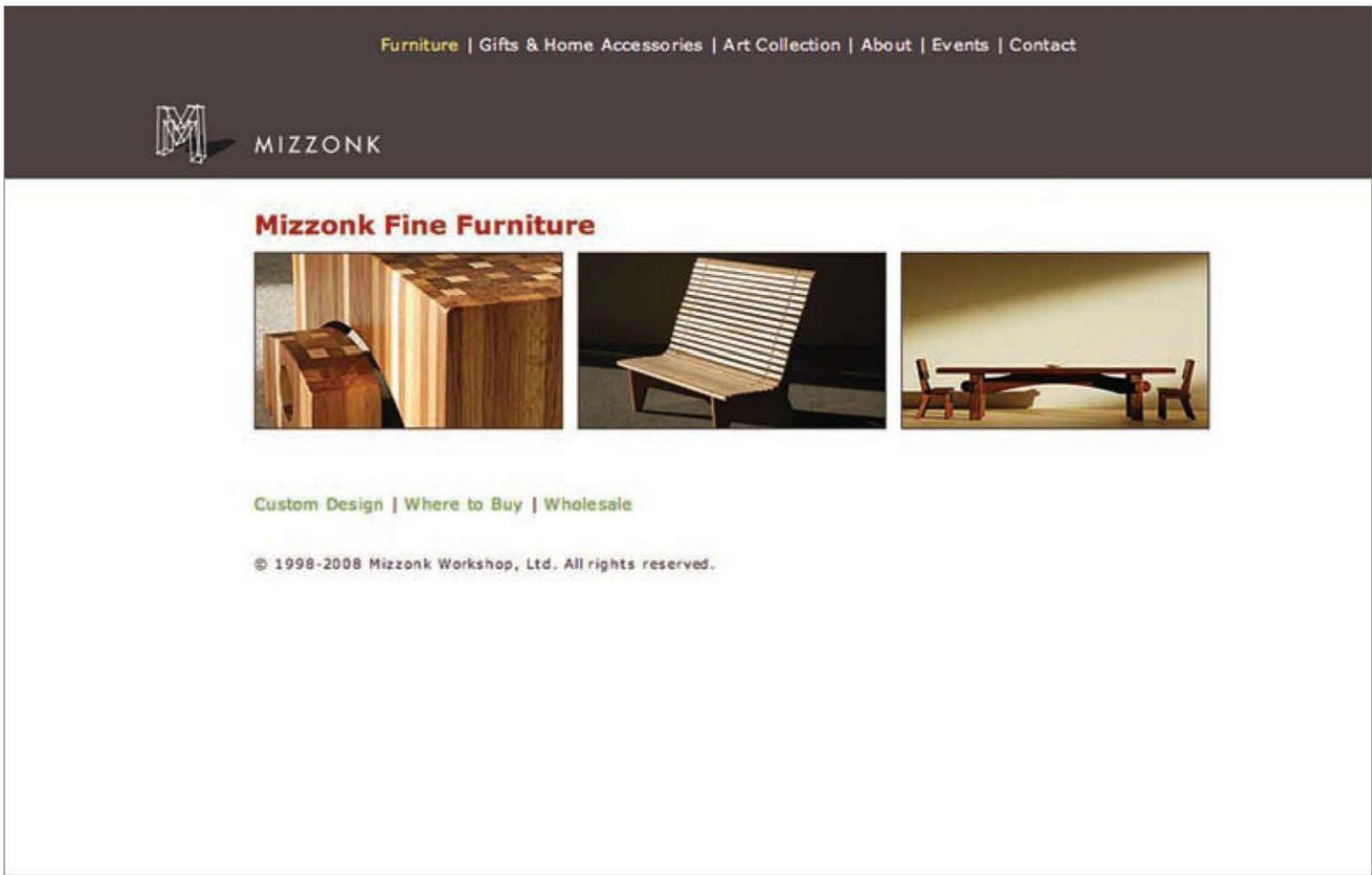
Design  
Punyapol "Noom" Kittayarak

Lean, low lines characterize a site for a custom furniture business based in Vancouver, British Columbia.

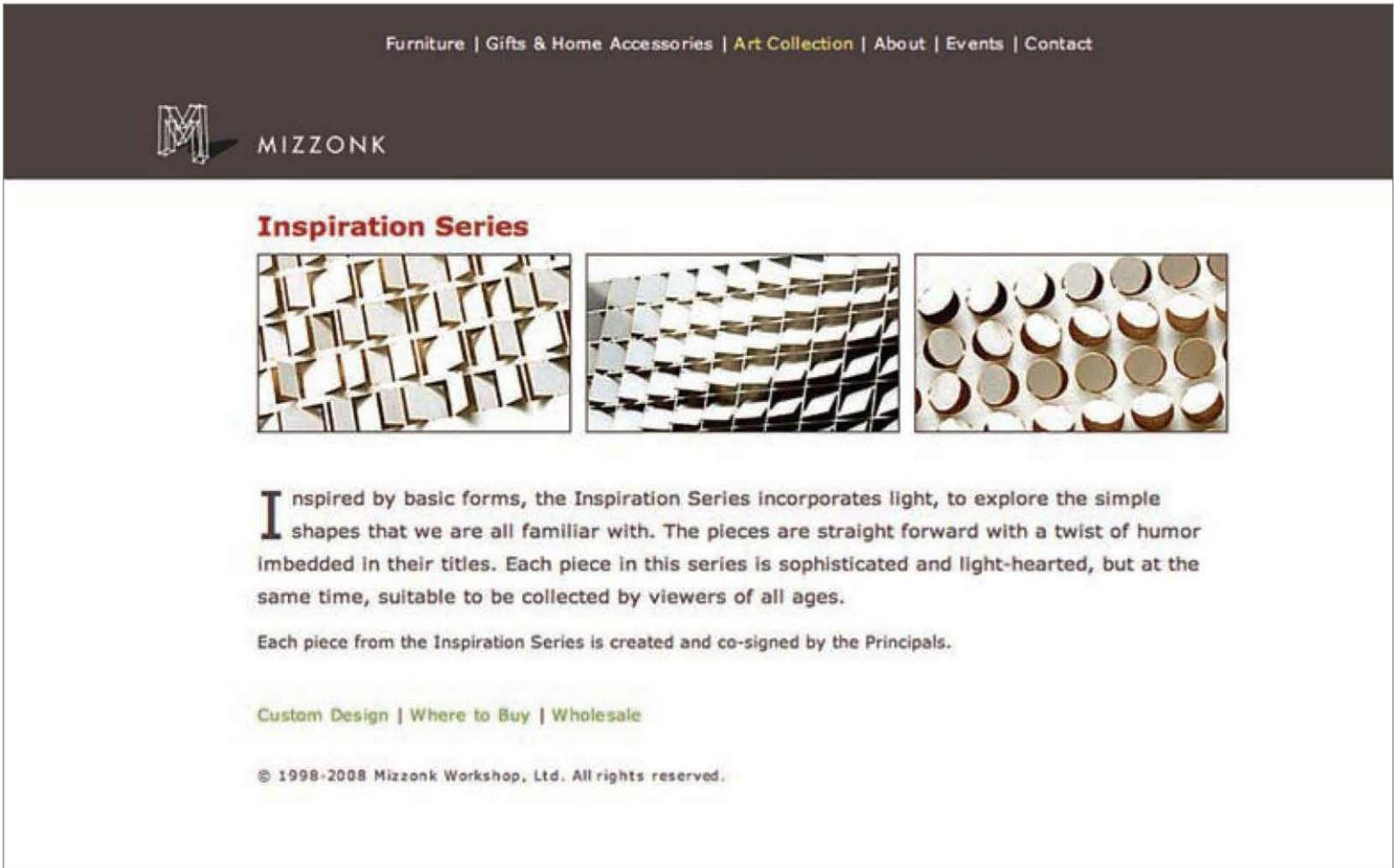
Within a horizontal organization, the home page can be skimmed from top to bottom.



On subscreens, the navigation bar remains as a strong horizontal guide.

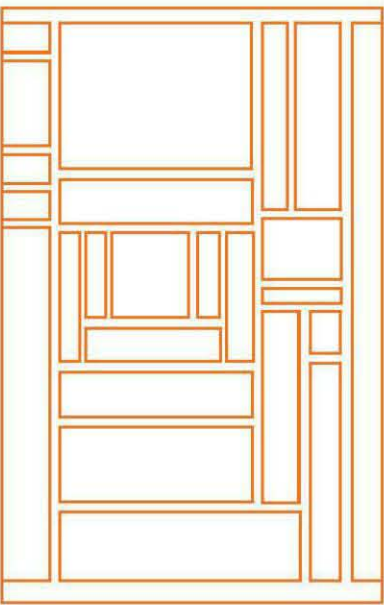


Not all elements are sized or set to the same depth. When text dips below the base of the image, it creates a lyrical flow.





# 56. Get Noisy



Sometimes the message doesn't need to be absolutely clear. Various sizes, orientations, rotations, widths, and weights of type can make a message shout. In such cases, the viewer doesn't need to read carefully as much as feel engaged.



Project  
Identity and packaging

Client  
Smokehead

Design  
Navy Blue

Design Director  
Marc Jenks

Designer  
Ross Shaw

A rollicking package evokes wood type, which is perfect for a masculine, smoky libation.





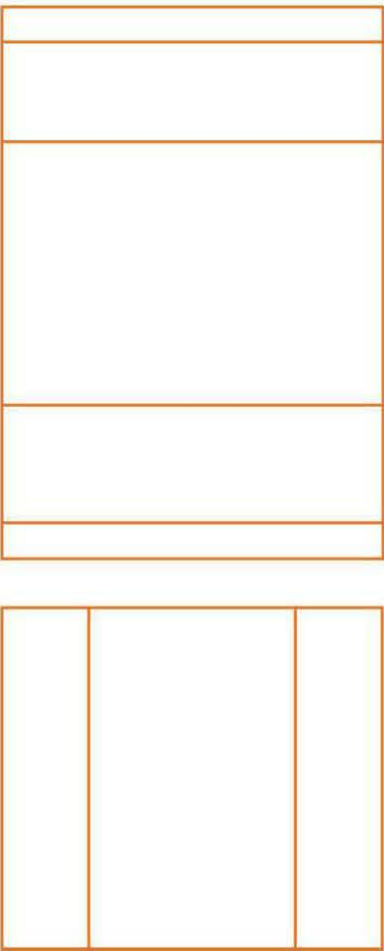
OPPOSITE PAGE, BOTH PHOTOS:  
Whether for a poster or a package, this typography creates the grid in a joyous, boisterous way. Along with the colors, the negative and positive spaces created by the type make some words recede and others seize center stage.

RIGHT: The type is wittily laid out on the bottle with a peek-a-boo label. The typography on the stamped tin echoes the three-dimensional feeling of hot metal typesetting.





# 57. Turn It on Its Side



Type can work simultaneously on horizontal and vertical axes. Large type functions as a container to hold the rest of the information in the piece. The width of each name can be manipulated by clever use of tracking and varied type sizes, widths, and weights.

Project  
Theater ad for *Cyrano de Bergerac*

Client  
Susan Bristow, Lead Producer

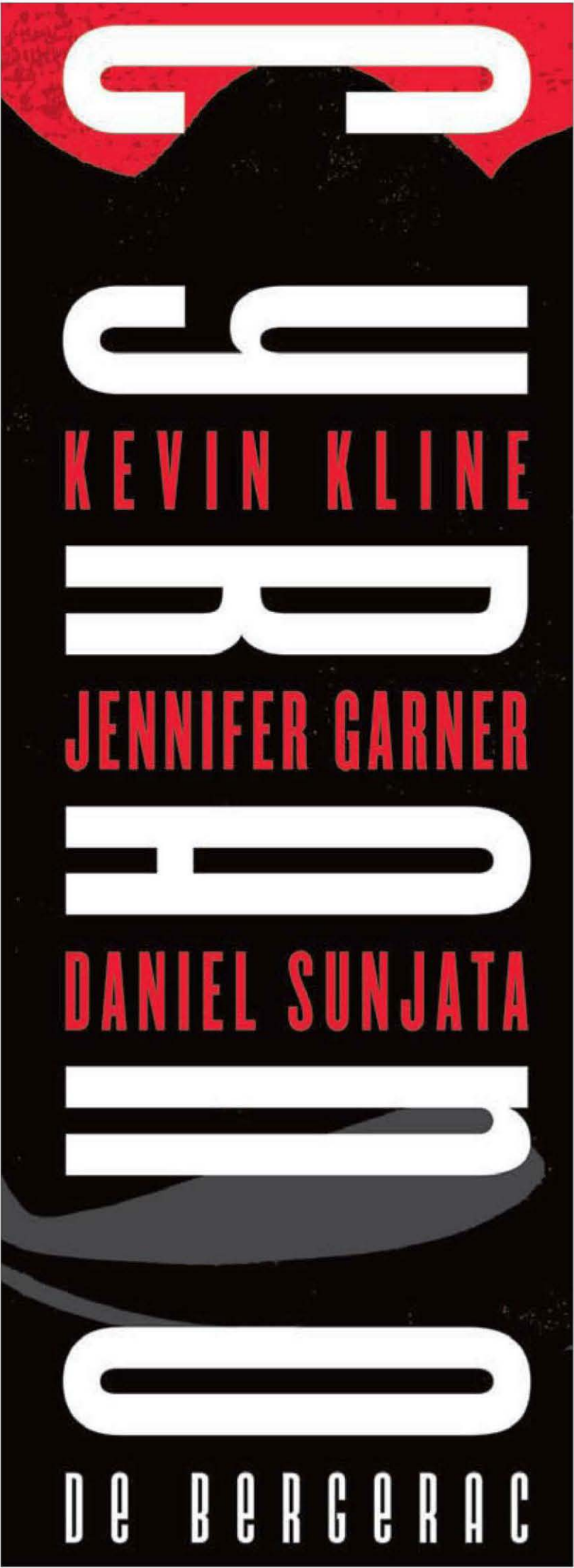
Design  
SpotCo

Creative Director  
Gail Anderson

Designer  
Frank Gargiulo

Illustrator  
Edel Rodriguez

This ad emphasizes the most memorable part of a title, avoiding a lot of text that might easily be ignored in favor of one punchy name with the surname in a smaller size.



THIS PAGE AND OPPOSITE PAGE:  
A tidy arrangement and a limited palette doesn't necessarily result in a static piece. Arresting, bold type forms a central column of information. The designers featured the star of the performance by marrying a brilliant illustrated profile with showstopping typography.



10 WEEKS ONLY

C

C

KEVIN KLINE

R

JENNIFER GARNER

H

DANIEL SUNJATA

S

O

DE BERGERAC

BY EDMOND ROSTAND

TRANSLATED AND ADAPTED BY  
ANTHONY BURGESS

DIRECTED BY DAVID LEVEAUX

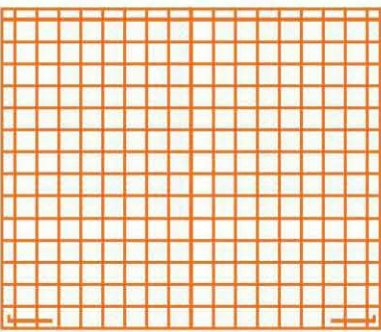
KEVIN KLINE JENNIFER GARNER DANIEL SUNJATA in CYRANO DE BERGERAC by EDMOND ROSTAND Translated and Adapted by ANTHONY BURGESS Also Starring MAX BAKER EVAN MORTON CHRIS SARANDON  
JOHN DOUGLAS THOMPSON CONCETTA TOMEI STEPHEN BALANTZIAN TOM BLOOM KEITH ERIC CHAPPELLE MACINTYRE DIXON DAVIS DUFFIELD AMEHIKA EL-AMIN PETER JAY FERNANDEZ KATE GUYTON GINIFER  
KING CARMAN LACIVITA PETER MAREK LUCAS PAPAELIAS FRED ROSE LEENYA RIDEOUT THOMAS SCHALL DANIEL STEWART SHERMAN ALEXANDER SOVRONSKY DAYLEN THOMAS NANCE WILLIAMSON  
Set Design by TOM PYE Costume Design by GREGORY GALE Lighting Design by DON HOLDER Sound Design by DAVID VAN TIEGHEM Hair Design by TOM WATSON Casting by JY MERCANTI Technical Supervision HUDSON THEATRICAL  
ASSOCIATES Press Representation BARLOW-HARTMAN Production Stage Manager MARYBETH ADEL General Management THE CHARLOTTE WILCOX COMPANY Directed by DAVID LEVEAUX

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# 58. Pack It In



Packing a lot of letters into a piece, whether it's a poster, shopping bag, or matchbook—or a matchbook that looks like a poster—can help form a grid. An ingenious logo and type design using a number of type families both sleek and faux rustic, can act as a holding pen for key information such as the name and address of a business.



Varied type sizes provide drama and movement. Adjusting letter spacing and typefaces to justify lines creates a pecking order of information. Playing light against dark, sans serifs against serifs, and subdued against bold creates holding areas for shapes, forms, and contact information.

Project  
Restaurant identity

Client  
Carnevino, Las Vegas

Design  
Memo Productions, NY

Designers  
Douglas Riccardi,  
Franz Heuber

Strong alignments and gridded areas give punch to the identity of a steakhouse in Las Vegas. Strip steak on the Strip, anyone?



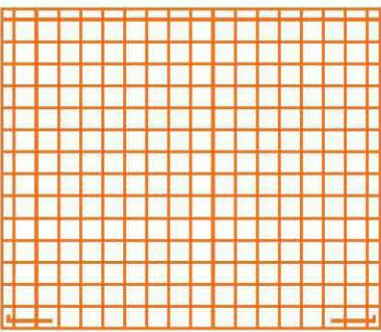


The matchbox is larger—one could say meatier—than most restaurant matchboxes.





# 59. Play with the Grid



As with jazz, typography can be syncopated. Even within a tight and well-considered grid, it's possible to have a typographic jam session by varying widths, weights, and positions. The next step is to see what happens when you turn everything on its side.



Thanks to the dynamics of small sans serif type against a larger line, the type has a strong sense of movement. On its side and surprinting two layered silhouettes, the type really swings.

Project  
Ads and promos

Client  
Jazz at Lincoln Center

Design  
JALC Design Department

Designer  
Bobby C. Martin Jr.

The look of Jazz at Lincoln Center is bright, disciplined, and full of energy. The design is clean, Swiss, but syncopated—and very cool.







White dropout type in boxes of different sizes and depth makes a sharp and rhythmic counterpoint against smartly cropped images.

WILLIE NELSON

LINCOLN CENTER JAZZ ORCHESTRA  
WYNTON MARSALIS

JAZZ AT LINCOLN CENTER'S 06-07 SEASON

WHEN

JAZZ

IS

KILLIN'

JOHN ZORN  
DAVE DOUGLAS

DIANNE REEVES

NOTES EXPLODE.  
CROWDS PRESS.  
TICKETS EVAPORATE.

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GEORGE GERSHWIN  
& MANY MORE

THE MUSIC OF  
JOHN COLTRANE

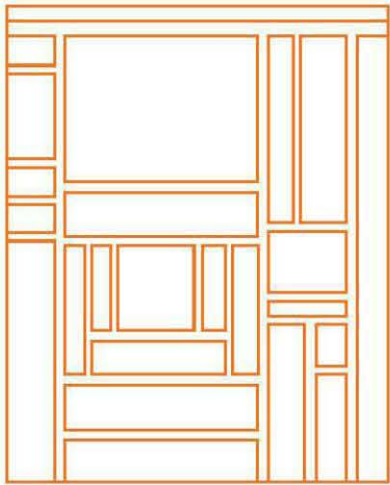
Cadillac  
Lead New York Sponsor

jazz  
at lincoln center

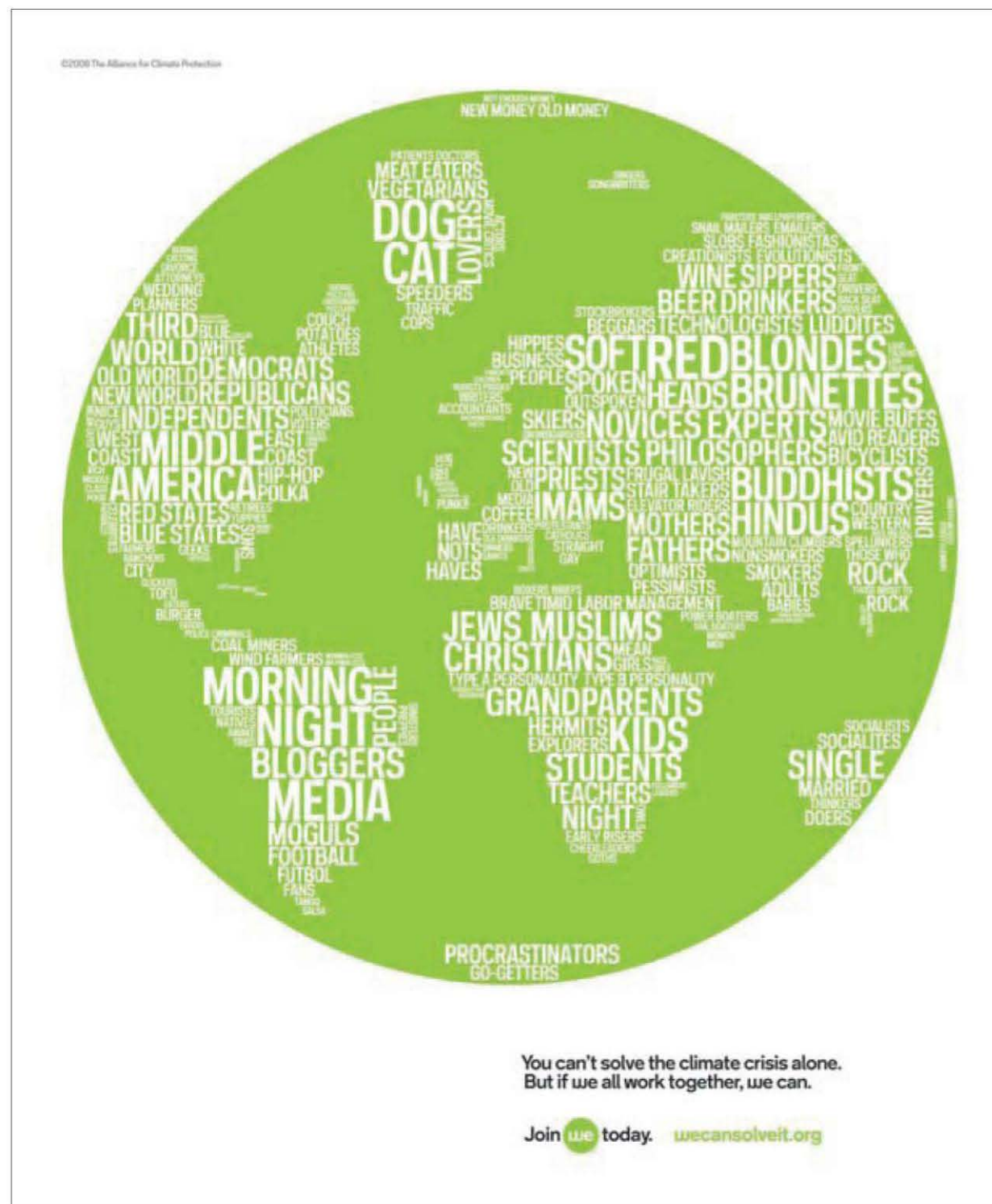


## WHEN TYPE FORMS THE GRID

## 60. Involve the Viewer



Sometimes a grid has to go off the grid. Type sizes, shapes, and weights can convey message about a culture, either locally or globally, intriguing the reader and acting as a call to action.



Project  
Alliance for Climate Protection  
advertisement

Client  
WeCanDoSolveIt.org

Design  
The Martin Agency; Collins

**Designers**  
The Martin Agency: Mike Hughes, Sean Riley, Raymond McKinney, Ty Harper; Collins: Brian Collins, John Moon, Michael Pangilinan

This ad for an environmental initiative takes advantage of bold typography to make a point.

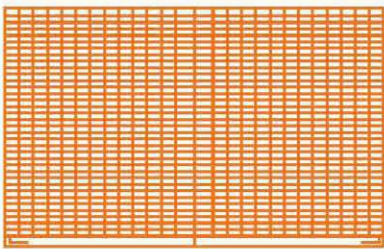
The choice of words and type sizes might (or might not) be specifically statistically chosen. Larger type sizes shout for attention, while smaller sizes and weights act as visual glue. The bright green color is the obvious and perfect choice for an ad calling for climate protection.







# 61. With Order, Make Small Margins Work



With a well-conceived grid, small margins can work. When images are aligned cleanly on obvious gridlines and when space and typography are carefully controlled, small outside margins can be part of a carefully crafted concept. The skill and order of a well-balanced page can act as a foil for narrow margins, bringing an edge to a controlled layout.

That said, when starting out, leave a margin for error. Margins are tricky for beginners and sea-

soned practitioners alike. Setting up a grid with few or many variables involves balance and skill, as well as trial and error. Most traditional offset printers and trade publishers wince at margins that are too small. Tiny outside margins leave little room for bounce, a slight movement of the roll of paper as it speeds through the press. For that reason, publication designers often make sure to leave generous outside margins.

Project  
étapes: magazine

Client  
Pyramyd/étapes: magazine

Design  
Anna Tunick

The clean grid of this French design magazine presents such an effective sense of order that small margins are part of a plan to fit in as much information as possible.



A balanced page with absolutely clear alignments shows the flexibility of the grid. All elements are aligned, yet the large type gives a sense of movement. Space within the spread contrasts successfully with the small outside margins. The typography is also balanced, with numerous weights, sizes, faces, and colors working harmoniously together.



[illegible]

Quand on suit le tracé du tram, le bâti change complètement d'échelle: parfois ça s'élargit et se grandit, ailleurs ça se rapproche et se tasse... Tout d'un coup, la ville s'écarte, le paysage se révèle: les collines et les quartiers nord apparaissent.

**em:** Tu as donc choisi de travailler un "T", en volume...

**mb:** Comme il s'agit d'une série de vingt maquettes idéologiques, je voulais éviter la monotonie. Le "T", c'est un objet toujours différent, surtout qu'on le découvre sur sa face recto rouge, sa face blanc ou de profil... Et c'est un signe dont la lecture est simple, et en même temps un peu mystérieuse. Si on arrive par une rue en pente - on dépasse la fenêtre d'un bâtiment - on comprend que c'est un "T" de profil: trois pas plus loin, ça disparaît... Je voulais aussi que le paysage traverse l'ouvrage. J'ai donc choisi ces deux couleurs: l'ocre rouge - Nice est une ville italienne - et un bleu très dense, pour permettre justement de lire le bleu du ciel.

**em:** Tu as pensé aux signes du métro?

**mb:** Évidemment! Celui de Paris, avec notamment la très belle enseigne extérieure de la station "Séguier", et celui de Londres. Mais l'exercice n'est évidemment pas le même dans le cas du métro. Il faut faire savoir que quelque chose se passe là, sous le trottoir: alors que dans le cas du tram, il faudrait très visiblement dans la lune pour ne pas voir les

rails, ou la station! C'est ce qui m'excitait dans ce projet: voilà une intervention graphique de toute fonction signalétique, qui offrait la possibilité de construire un signe poétique - ce qui ne veut pas dire qu'on ne puisse pas faire de la poésie en signalétique...

**em:** Oui, mais tu as quand même fait un "T" rouge. Oui. Tu fais un "T", d'ailleurs, j'imagine bien qu'une autre ville sur laquelle tu serais obligé de faire un autre "T"... ou autre chose qu'un "T"?

**mb:** Voilà qui illustre peut-être la relation entre typographie et architecture: depuis l'Antiquité - et notamment à Rome -, on grave des inscriptions, on captaine monuments, sur les monuments, souvent en accompagnement d'un programme de sculpture. Et on retrouve des inscriptions et des allégories tout au long de l'histoire... Au début du 20<sup>e</sup> siècle, l'Art Déco utilise encore largement la typographie dans son vocabulaire formel. Mais petit à petit, et surtout à partir du Mouvement moderne, on évacue tout recours à la décoration, et on vision même à éliminer toute inscription sur les bâtiments: à partir des années 1980, plus personne n'écrit "Liberté, Égalité, Fraternité" sur les façades des mairies... J'ai le sentiment que les choses sont aujourd'hui en train de changer: un signe est en train de se renouer entre graphistes et architectes.

**lourd ou des autres**  
pour se faire l'œuvre à l'ensemble d'un site de redéveloppement urbain. Ici, nous ne passons à l'étape de la mise en œuvre qu'après avoir vu de l'œuvre et vu se construire à notre corps, pendant une importante période, quand il faut prendre une autre place et se débattre dans la profondeur comme une sculpture vivante en elle-même, avec une partie active sans savoir de temps dans les directions, établies dans le cadre de l'œuvre.

2.2008 28



**JEANNE HOUPH LE CADRE  
NATIONAL DE LA SALÉE**  
Paris, 1996.  
réalisé dans le cadre de la  
commande publique et du  
1 % artistique.  
typographie:  
selimum (planche  
personnalisée)  
16,00 m x 5,50 m,  
aluminium, velours

de ses conseils: j'en ai suivi certains, j'ai soigneusement évité d'en appliquer d'autres...

**sergent cénier (ac):** Le dessin des lettres est donc, à un certain moment, devenu le centre de ton travail?

**rdc:** Oui, dans les années 1968-69. Une époque très fertile: j'avais l'impression d'avoir ouvert une porte, et de me trouver dans un paysage immense, infini. Chaque jour me venait une nouvelle idée. Je ne savais rien sur les lettres. L'une de mes amies, Maria Arnold, m'a conseillé (ordonné?) de lire le *Typographie* d'Emil Ruder. J'ai été à la fois frappé par la beauté de l'ouvrage, touché par certains éléments de son contenu, et choqué par plusieurs de ses affirmations péremptaires, dogmatiques même...

**sc:** Les représentants du Mouvement moderne avaient des certitudes - que nous avons perdues...

**rdc:** Bien sûr! Ils ont pensé: «Nous allons rendre la lecture plus facile, développer une

d'intervenir sur un bâtiment?

**POU** C'était à Bobigny. Mais la première fois où j'ai pu installer des lettres "en grand" – des "gros mots" à l'échelle du corps – c'était en 1995, à Maastrecht, quand j'ai reçu le prix Charles Nypels. J'y ai réalisé une installation avec les lettres du mot "Secrer". C'est une chose que j'avais envie de faire depuis longtemps et j'ai pu vérifier alors mon pressentiment: il y a bien une émotion particulière à se trouver face à une écriture monumentale, dans un contact très rapproché. Je doutais fortement du dogme, très Mouvement moderne, qui institue la neutralité du signe et des caractères: «L'écriture est impersonnelle, invisible... elle appartient au domaine de l'abstraction, parce que son humble et noble mission, c'est de relayer la pensée.» Tout cela vient sans doute de la tradition humaniste: les dessinateurs de lettres étaient d'abord des libraires, des éditeurs, et surtout des amoureux du texte. Pour eux, il ne s'agissait surtout pas d'"interférer", mais de créer

j'ai vu le moment où  
l'on allait inaugurer  
le bâtiment sans mon  
travail. Pourquoi? Parce  
que l'on ne parvenait  
pas à s'accorder sur sa  
dénomination exacte:  
"sculpture typogra-  
phique" ou "enseigne"?

porta, arrium est

studium 2, porta c

salles  
de réunion

esthétique qui pourra améliorer la vie des gens, mettre de l'ordre dans le monde...» Ce n'est probablement pas pour rien si Adrian Frutiger nomme un de ses caractères l'Univers: une façon d'affirmer, sans rire, avoir défini une fois pour toute le bon rapport de hauteur entre les majuscules et les minuscules, en tenant compte de la fréquence d'utilisation des capitales pour les langues européennes...

**eds:** Attitude typiquement moderne!

**eds:** Pour vérifier le dessin de l'Univers, il m'a raconté avoir choisi un caractère important par siècle (Baskerville, Garamond, etc.) et superposé leurs dessins, au moyen de hachures. D'après vous, quelle est le résultat de ces croisements de formes, de ces fantômes d'intersections? L'Univers, naturellement! L'Univers, comme abaissement - point final? - de toute la tradition occidentale de dessin de l'alphabet. Cqfd!

**eds:** On retrouve la même chose en architecture: pour Le Corbusier, par exemple, c'est le Modulor qui est censé résoudre tous les problèmes... Essayons justement, après ces considérations typographiques, de nous tourner un peu vers l'architecture... Peut-être nous dira-t-elle la première commande qui l'a donné l'occasion

des caractères adaptés à la transmission des œuvres des penseurs de leur époque. Idée notamment affirmée avec force par Emil Ruden. Cette histoire de "neutralité" m'a tracassé: la neutralité a évidemment une sens politique... Les caractères suisses sont aussi "neutres" que l'était la Suisse durant la dernière guerre mondiale!

**MM:** Écrire "en grand" surprend, devient donc un événement en soi...

**PDG:** Ça fait aussi penser à de l'enseignement... J'ai à ce propos une anecdote qui illustre bien le trouble que fait parfois naître mon travail: nous attendions l'autorisation administrative de poser le mot "Danse" sur le toit du Centre national de la danse, à Pantin. Les mois passaient, à tel point que j'ai vu le moment où l'on allait inaugurer le bâtiment sans mon travail. Pourquoi? Parce que l'on ne parvenait pas à s'accorder sur une dénomination exacte: "sculpture typographique" ou "enseigne"? Du point de vue administratif, il s'agissait dans le premier cas d'un objet culturel, alors que dans le second, il avait des connotations commerciales. À mon avis, les deux mots sont justes; aucun risque si c'est une enseigne, qu'on la confonde avec celle de Carrefour!

**MM:** Ce projet entrait dans le cadre du 1% artistique?

**pds:** Oui, comme le mot "Santé", à Bobigny, et la "Façade aux mille lettres", du musée des écritures du monde, à Pigeac...

**ma:** Dans les trois cas, tu as inscrit des mots dans l'architecture; et dans les trois cas, ce qui est défini comme relevant du domaine d'Artistique assume finalement une certaine fonctionnalité...

**pds:** Le décret qui définit le cadre d'application du 1 % artistique précise bien que ce type de commande peut être passé à des graphistes, des paysagistes, etc. Ce qui a donné lieu à certaines polémiques: est-il normal, par exemple, de réaliser, dans ce cadre, la signalétique d'une préfecture? En ce qui concerne le mot "Santé", à Bobigny, il n'était nullement demandé d'écrire quelque chose: le cahier des charges signifiait simplement qu'il fallait trouver un moyen d'indiquer l'entrée du bâtiment.

**ma:** Oui, mais tu as proposé ce mot...

**pds:** Le bâtiment en question est situé juste en face de l'hôpital Avicenne: il abrite une "UFR de médecine humaine". J'ai proposé d'accrocher le mot "santé" en débord sur la façade, comme un repère. Ensuite, j'ai changé la plaque d'information placée au-dessus de la porte d'entrée: elle était trois fois trop grande, et comme on n'avait pas le recul



LE CENTRE MÉTÉO, 50 UN HABITANT  
s'est installé à Paris, dans  
le bâtiment de l'ancienne  
cité administrative  
contraint par Jacques  
salut en vray, et  
reconnu par les  
architectes autistes  
et/ou de la culture  
en 1964. « Mais le  
monde dans ce qui  
est en passe à l'intérieur  
du bâtiment, parce qu'il  
n'a pas de raison de se  
pauvre de la simplicité  
et de la clarté de ce  
monde, parce qu'il est  
sur un bâtiment, cela  
répond aussi pour les  
passants comme une  
impression à l'impression  
présent, de la délicate  
interpellation  
publitaire ou  
institutionnelle »

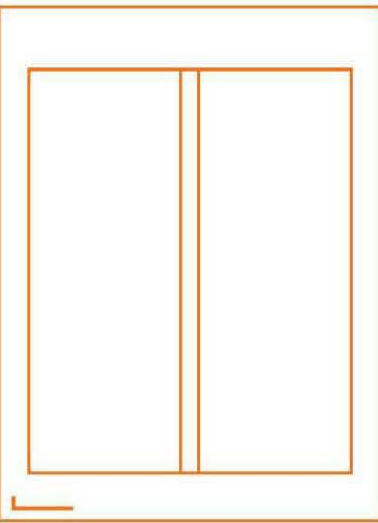
**BO :** En ce qui concerne le Centre national de la danse, tu as également traité le programme de signalétique?

**MS :** Oui, mais les deux études sont séparées : c'est un autre programme et un autre financement.

**MC :** Par contre, on ne t'a pas confié le



# 62. Make Your Point



Some subject matter involves a great degree of detail, depth, and complication. When there's a wealth of information to fit into a finite amount of space, use devices to highlight points.

Such devices can include: the use of space to form a masthead and color (and color-coded) sidebars, bulleted lists, icons to call attention to specific heads, and color for headings and crucial text.

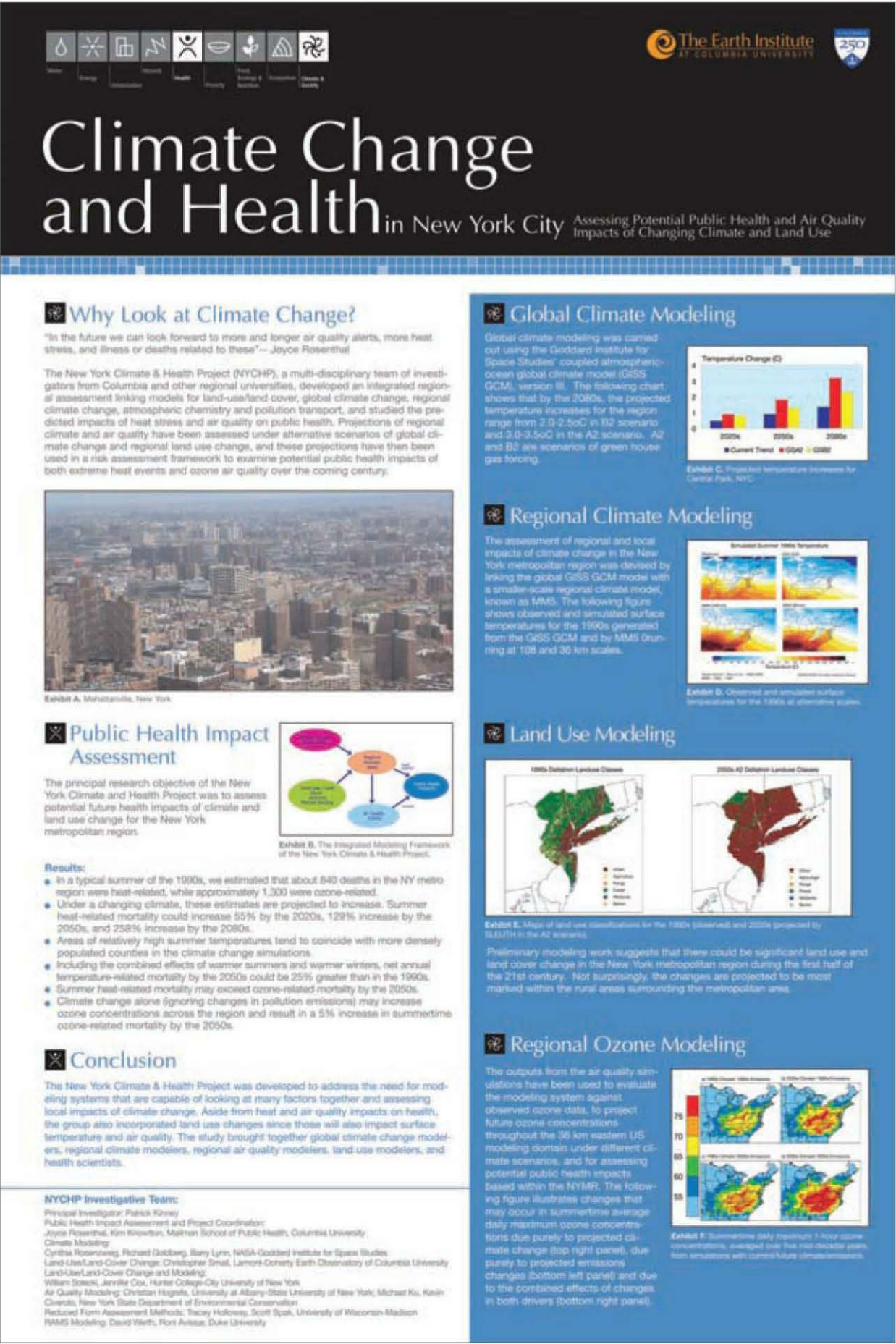
Project  
Materials and Displays  
for a Public Event

Client  
Earth Institute at  
Columbia University

Creative Director  
Mark Inglis

Design  
Sunghee Kim

These complex and detailed education displays employ an integrated system of icons and colors, which are used to signal issues discussed in each section or paragraph. Varied graphic devices, such as icons, headings, titles, text, images, and graphs, set off sections and make the information experience easy to navigate, while adhering to the ideal goals of space, texture, color, organization, white versus dark space, and readable type. Where a variety of educational tools are employed, clean alignments can make the difference between edifying and losing the user.



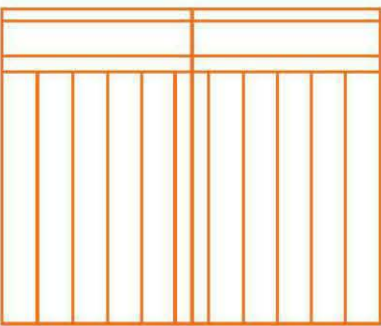
A complete system of icons appears at the head of each display. The icons for relevant issues are highlighted and used as beacons for each paragraph.







# 63. Avoid Crowding



Sometimes the main goal of a project is to include everything readably. For directories, glossaries, or indexes, the best way to start is to figure out how things fit.



Contain heads by setting text within the rules. Anchor the page with rules at the page foot.

Project  
Guide

Client  
Venice Biennale



# The Artists

To avoid making the entire piece one gray mass of listings, set the main headings large. Screen them back if they're overwhelming.

**Aballi Ignasi**, Arsenale  
**Abd El-Baky Nalam**, Egypt National Pavilion  
**Abdessemed Adel**, Arsenale  
**Abidin Adel**, Northern Europe National Pavilion  
**AES+F** (Arzamasova Tatiana, Evzovich Lev, Svyatsky Evgeny + Fridkes Vladimir), Russia National Pavilion  
**Aghabeyova Tera**, Azerbaijan National Pavilion  
**Ahmed Faig**, Azerbaijan National Pavilion  
**Alakharov Rashad**, Azerbaijan National Pavilion  
**Alexiou Nikos**, Greece National Pavilion  
**Alijs Francis**, Arsenale  
**Alptekin Hüseyin**, Turkey National Pavilion  
**Alterazioni Video** (Paololuca Barberi Marchi, Andrea Masu, Alberto Caffarelli, Giacomo Porfini, Matteo Erenbourg), Padiglione Italia in Giardini  
**Altmejd David**, Canada National Pavilion  
**Alvarado Narda**, Latin America National Pavilion  
**Amer Ghada**, Arsenale  
**Anatxul El**, Arsenale  
**Anselmo Giovanni**, Padiglione Italia in Giardini  
**Aslanov Orkhan**, Azerbaijan National Pavilion  
**Babayev Chingiz**, Azerbaijan National Pavilion  
**Bajić Mrdjan**, Serbia National Pavilion  
**Balassanian Sonia**, Armenia National Pavilion  
**Bamgboyé Oladélé**, Arsenale  
**Barceló Miquel**, Arsenale  
**Barrada Yto**, Arsenale  
**Bartenev Andrey**, Russia National Pavilion  
**Basilico Gabriele**, Arsenale  
**Basquiat Jean Michel**, Arsenale  
**Bengoa Mónica**, Latin America National Pavilion  
**Benjamin Mario**, Arsenale  
**Bidjocka Bill**, Arsenale  
**Bouabdellah Zoulikha**, Arsenale  
**Bourgeois Louise**, Padiglione Italia in Giardini  
**Brandl Herbert**, Austria National Pavilion  
**Bratkov Serhij**, Ukraine National Pavilion  
**Braun Jan Christiaan**, Arsenale  
**Briceño Antonio**, Venezuela National Pavilion  
**Bueno Patricia**, Latin America National Pavilion  
**Buren Daniel**, Padiglione Italia in Giardini  
**Buvoli Luca**, Arsenale  
**Byrne Gerard**, Ireland National Pavilion  
**Caldas Waltercio**, Padiglione Italia in Giardini  
**Calle Sophie**, France National Pavilion and Padiglione Italia in Giardini  
**Canevari Paolo**, Arsenale  
**Capurro Christian**, Arsenale  
**Cardoso Pablo**, Latin America National Pavilion

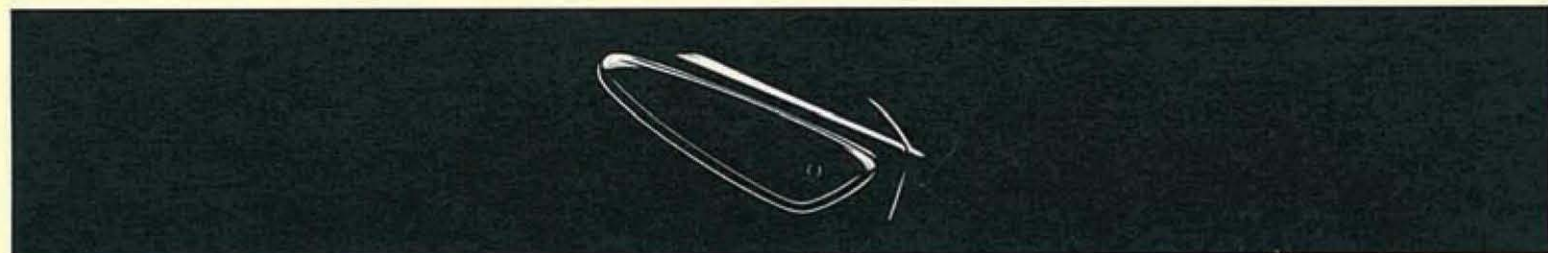
**Castellanos Maria Dolores**, Latin America National Pavilion  
**Cherinet Loulou**, Arsenale  
**Chkadua Eteri**, Georgia National Pavilion  
**Chusuwan Amrit**, Thailand National Pavilion  
**Cybil Vladimir**, Latin America National Pavilion  
**Dahdouh Bassem**, Syria National Pavilion  
**Dahlgren Jacob**, Northern Europe National Pavilion  
**Damasceno José**, Brazil National Pavilion  
**De Boer Manon**, Arsenale  
**De Keyser Raoul**, Padiglione Italia in Giardini  
**Dergham Sahar**, Egypt National Pavilion  
**Detanico Angela & Lain Rafael**, Brazil National Pavilion  
**Do Espirito Santo Iran**, Padiglione Italia in Giardini  
**Drake James**, Arsenale  
**Dumas Marlène**, Arsenale  
**Duyckaerts Eric**, Belgium National Pavilion  
**Dyu Natalya**, Central Asia National Pavilion  
**Dzine**, Ukraine National Pavilion  
**Effendi Rena**, Azerbaijan National Pavilion  
**Eilson Jorge**, Latin America National Pavilion  
**El-Komy Tarek**, Egypt National Pavilion  
**El-Semary Aiman**, Egypt National Pavilion  
**El-Solt Mounira**, Lebanon National Pavilion  
**Elkoury Fouad**, Lebanon National Pavilion  
**Emin Tracey**, Great Britain National Pavilion  
**Epaminonda Haris**, Cyprus National Pavilion  
**Export Valle**, Arsenale  
**Eyjórd Steingrímur**, Iceland National Pavilion  
**Fatmi Mounir**, Arsenale  
**Fei Cao**, China National Pavilion  
**Ferrari León**, Arsenale  
**Ferreira Ângela**, Portugal National Pavilion  
**Fikry George**, Egypt National Pavilion  
**Filomeno Angelo**, Arsenale  
**Fischer Urs**, Switzerland National Pavilion  
**Fogarasi Andreas**, Hungary National Pavilion  
**Fudong Yang**, Arsenale  
**Francisco René**, Latin America National Pavilion  
**Fujimoto Yukio**, Arsenale  
**Gabrāns Gints**, Latvia National Pavilion  
**Gaines Charles**, Arsenale  
**García Torres Mario**, Padiglione Italia in Giardini  
**Geers Wendell**, Arsenale  
**Genzken Isa**, Germany National Pavilion  
**Gjergji Helidon**, Albania National Pavilion  
**Gjokola Gent**, Albania National Pavilion

**Gladwell Shaun**, Padiglione Italia in Giardini  
**Goksøyr Toril**, Northern Europe National Pavilion  
**Gonzalez – Torres Felix**, United States of America National Pavilion and Padiglione Italia in Giardini  
**Ganahl Rainer**, Arsenale  
**Ganihar Tomer**, Arsenale  
**Gmellin Felix**, Arsenale  
**Guerin José Luis**, Spain National Pavilion  
**Gugulashvili Zura**, Georgia National Pavilion  
**Gurtov Dmitry**, Arsenale  
**Hajdinalj Alban**, Albania National Pavilion  
**Hamon Neil**, Arsenale  
**Harker Jonathan**, Latin America National Pavilion  
**Harri Lyfe Ashton**, Arsenale  
**Hasanov Ali**, Azerbaijan National Pavilion  
**Hill Christine**, Arsenale  
**Hnitsky Alexandre/Zalats Lesia**, Ukraine National Pavilion  
**Holzer Jenny**, Arsenale  
**Hugonier Marlene**, Arsenale  
**Hulusi Mustafa**, Cyprus National Pavilion  
**Huseynov Orkhan**, Azerbaijan National Pavilion  
**Huyghe Pierre**, Padiglione Italia in Giardini  
**Ibrahimov Elshan**, Azerbaijan National Pavilion  
**Ibrahimova Tamilla**, Azerbaijan National Pavilion  
**Ihovskyany**, Arsenale  
**Ivanov Pravedolub**, Bulgaria National Pavilion  
**Jaar Alfredo**, Arsenale  
**Jacir Emily**, Padiglione Italia in Giardini  
**Jones Kim**, Padiglione Italia in Giardini  
**Joreige Lamia**, Lebanon National Pavilion  
**Juste Andre**, Latin America National Pavilion  
**Júrová Irena**, Czech and Slovak National Pavilion  
**Kabakov Ilya and Emilia**, Arsenale  
**Kami Y.Z.**, Arsenale  
**Kapela Paulo**, Arsenale  
**Kato Izumi**, Padiglione Italia in Giardini  
**Kelly Ellsworth**, Padiglione Italia in Giardini  
**Kenawy Amal**, Arsenale  
**Khalilov Raul**, Azerbaijan National Pavilion  
**Kholikov Jamshed**, Central Asia National Pavilion  
**Kia Henda Kiluanji**, Arsenale  
**Kippenberger Martin**, Padiglione Italia in Giardini  
**Kiyekbayeva Gaukhar**, Central Asia National Pavilion  
**Komu Riyas**, Arsenale  
**Kuitca Guillermo**, Arsenale  
**Kvesitadze Tamara**, Georgia National Pavilion  
**Labirint Art Group**, Azerbaijan National Pavilion  
**Laing Rosemary**, Arsenale  
**Lamata Rafael**, Spain National Pavilion

**Lee Hyungkoo**, Korea National Pavilion  
**León María Verónica**, Latin America National Pavilion  
**Leonilson**, Padiglione Italia in Giardini  
**Leow Vincent**, Singapore National Pavilion  
**LeWitt Sol**, Padiglione Italia in Giardini  
**Lopez Rosario**, Arsenale  
**Lim Jason**, Singapore National Pavilion  
**Lozano-Hemmer Rafael**, Mexico National Pavilion  
**Lulaj Armando**, Albania National Pavilion  
**Mäetamm Marko**, Estonia National Pavilion  
**Malani Nalini**, Padiglione Italia in Giardini  
**Maljkovic David**, Croatia National Pavilion  
**Man Victor**, Romania National Pavilion  
**Manevski Blagoja**, FYROM National Pavilion  
**Martens Camilla**, Northern Europe National Pavilion  
**Maskaley Roman**, Central Asia National Pavilion  
**McQueen Steve**, Padiglione Italia in Giardini  
**Mejia Xenia**, Latin America National Pavilion  
**Mercedes III**, Luxembourg National Pavilion  
**Mescheryakov Arseny**, Russia National Pavilion  
**Mik Aernout**, The Netherlands National Pavilion  
**Mikhailov Boris**, Ukraine National Pavilion  
**Miller Paul D. aka DJ Spooky**, Arsenale  
**Miner Julia**, Russia National Pavilion  
**Mofokeng Santu**, Arsenale  
**Monastyrsky Andrei**, Arsenale  
**Morán Ronald**, Latin America National Pavilion  
**Mori Hiroharu**, Arsenale  
**Morrinho Group**, Padiglione Italia in Giardini  
**Morton Callum**, Australia National Pavilion  
**Mosley Joshua**, Padiglione Italia in Giardini  
**Mosquito Nástio**, Arsenale  
**Moudov Ivan**, Bulgaria National Pavilion  
**Muñoz Oscar**, Arsenale  
**Murray Elizabeth**, Padiglione Italia in Giardini  
**Murtezoglu Aydan**, Turkey National Pavilion  
**Mutima Ndilo**, Arsenale  
**Mwangi Ingrid**, Arsenale  
**Naassan Agha Nasser**, Syria National Pavilion  
**Namazi Sirous**, Northern Europe National Pavilion  
**Naskovski Zoran**, Arsenale  
**Nauman Bruce**, Padiglione Italia in Giardini  
**Nazmy Hadil**, Egypt National Pavilion  
**Netzhammer Yves**, Switzerland National Pavilion

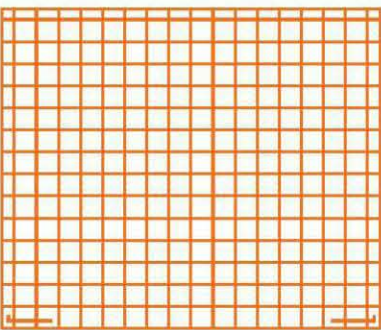
**Ngangué Eyoun and Titi Faustin**, Arsenale  
**Nikolaev Alexander**, Central Asia National Pavilion  
**Nikolaev Stefan**, Bulgaria National Pavilion  
**Norie Susan**, Australia National Pavilion  
**Nozkowski Thomas**, Padiglione Italia in Giardini  
**Odita Odili Donald**, Padiglione Italia in Giardini  
**Ofili Chris**, Arsenale  
**Oguibe Olu**, Arsenale  
**Ohanian Melik**, Arsenale  
**Okabe Masao**, Japan National Pavilion  
**Opazo Mario**, Latin America National Pavilion  
**Oranmwesna Nipan**, Thailand National Pavilion  
**Ostapovici Svetlana**, Moldova National Pavilion  
**Paats William**, Latin America National Pavilion  
**Parcerisa Paola**, Latin America National Pavilion  
**Parreno Philippe**, Arsenale  
**Pema Haldi**, Albania National Pavilion  
**Penone Giuseppe**, Italy National Pavilion in the Arsenale  
**Perjovsch Dan**, Arsenale  
**Pettibon Raymond**, Padiglione Italia in Giardini  
**Piñeta Jorge**, Latin America National Pavilion  
**Pogacean Cristi**, Romania National Pavilion  
**Polke Sigmar**, Padiglione Italia in Giardini  
**Ponomarev Alexander**, Russia National Pavilion  
**Prieto Wilfredo**, Latin America National Pavilion  
**Prince Emily**, Arsenale  
**Putrih Tobias**, Slovenia National Pavilion  
**Ramberg Lars**, Northern Europe National Pavilion  
**Ramos Balsa Rubén**, Spain National Pavilion  
**Restrepo José Alejandro**, Arsenale  
**Rhoades Jason**, Arsenale  
**Ribadenelra Manuela**, Latin America National Pavilion  
**Richter Gerhard**, Padiglione Italia in Giardini  
**Riff David**, Arsenale  
**Rondinone Ugo**, Switzerland National Pavilion  
**Rose Tracey**, Arsenale  
**Rothenberg Susan**, Padiglione Italia in Giardini  
**Rumyantsev Aleksei**, Central Asia National Pavilion  
**Ryman Robert**, Padiglione Italia in Giardini  
**Sacks Ruth**, Arsenale  
**Sadek Walid**, Lebanon National Pavilion  
**Salmerón Ernesto**, Latin America National Pavilion and Arsenale  
**Salmon Margaret**, Arsenale  
**Samba Cheri**, Padiglione Italia in Giardini  
**Sanala Paata**, Georgia National Pavilion  
**Sandback Fred**, Padiglione Italia in Giardini

**Sasportas Yehudit**, Israel National Pavilion  
**Shonibare Yinka**, Arsenale  
**Solakov Nedko**, Arsenale  
**Sosnowska Monika**, Poland National Pavilion  
**Soto Cinthya**, Latin America National Pavilion  
**Spero Nancy**, Padiglione Italia in Giardini  
**Streuli Christine**, Switzerland National Pavilion  
**Tabalmo**, Padiglione Italia in Giardini  
**Tabatadze Sophia**, Georgia National Pavilion  
**Tang Dawu**, Singapore National Pavilion  
**Taylor-Wood Sam**, Ukraine National Pavilion  
**Tedesco Elaine**, Arsenale  
**Teller Juergen**, Ukraine National Pavilion  
**Thomas Philippe**, Padiglione Italia in Giardini  
**Titchner Mark**, Ukraine National Pavilion  
**Trope Paula**, Arsenale  
**Trouvé Tatiana**, Arsenale  
**Ugay Alexander**, Central Asia National Pavilion  
**Urbanas Nomedas & Gediminas**, Lithuania National Pavilion  
**Uselinov Vyacheslav (Yura)**, Central Asia National Pavilion  
**Valtaure Jaime**, Spain National Pavilion  
**Vari Minette**, Arsenale  
**Vatamanu Mona & Tudor Florin**, Romania National Pavilion  
**Vezzoli Francesco**, Italy National Pavilion in the Arsenale  
**Vila Ernesto**, Uruguay National Pavilion  
**Vilarinho Manuel**, Spain National Pavilion  
**Vincent + Feria**, Venezuela National Pavilion  
**Viteix**, Arsenale  
**Von Sturmer Daniel**, Australia National Pavilion  
**Walker Kara**, Padiglione Italia in Giardini  
**Warhol Andy**, Arsenale  
**Weiner Lawrence**, Padiglione Italia in Giardini  
**West Franz**, Arsenale  
**Whettnall Sophie**, Arsenale  
**Wirrkala Maarla**, Northern Europe National Pavilion  
**Wolberg Pavel**, Arsenale  
**Wörrel Troels**, Denmark National Pavilion  
**Xiuzhen Yin**, China National Pavilion  
**Xuan Kan**, China National Pavilion  
**Yaker Moico**, Latin America National Pavilion  
**Yonamine**, Arsenale  
**Yoneda Tomoko**, Arsenale  
**Yuan Shen**, China National Pavilion  
**Zaatari Akram**, Lebanon National Pavilion  
**Zhen Chen**, Padiglione Italia in Giardini  
**Zhenzhong Yang**, Arsenale  
**Zulkifle Mahmud**, Singapore National Pavilion





# 64. Make Space Count



Plotting out complicated information requires a strong grid design. Plan the proportions of each module for the information being presented so it's understandable to the viewer. Due to their larger format,

posters are a great vehicle for dense information. It's best to design headlines to be readable from distance of a few feet.

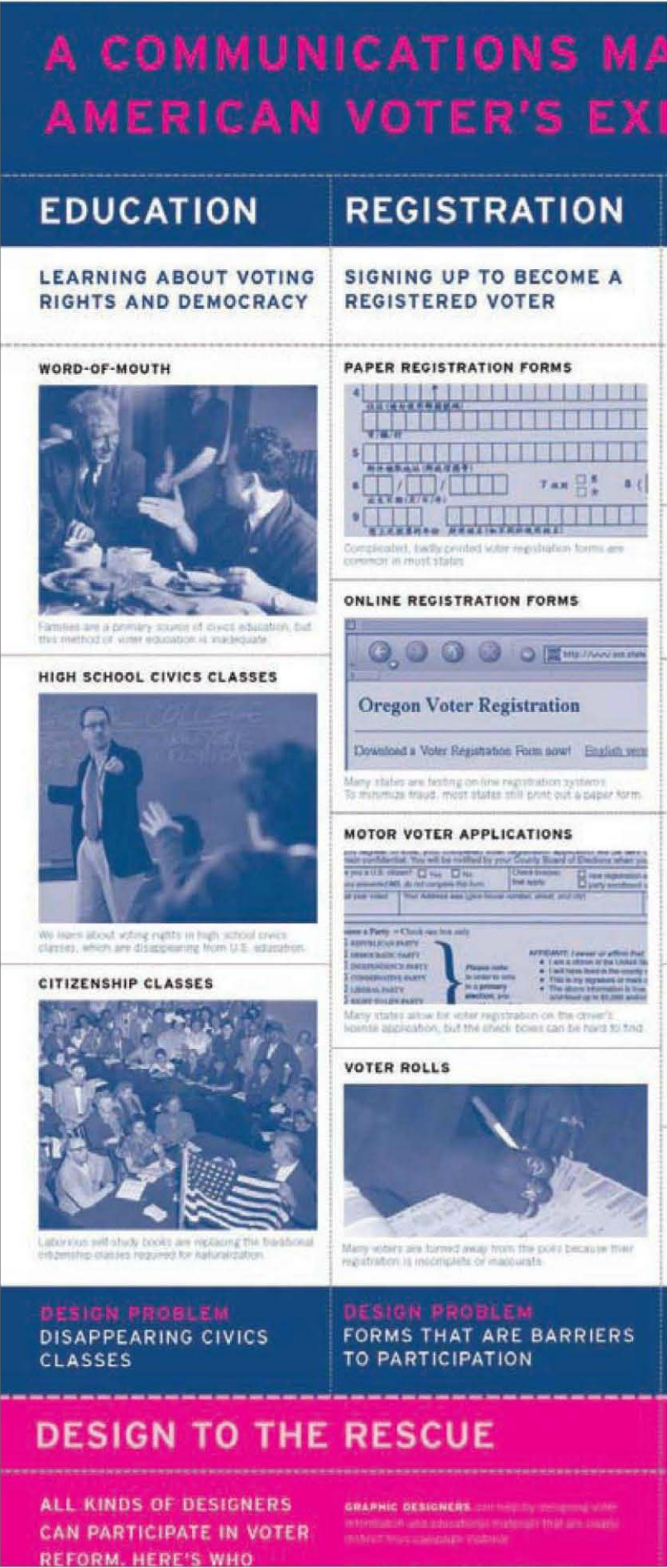
Project  
Voting by Design poster

Client  
Design Institute,  
University of Minnesota

Editor/Project Direction  
Janet Abrams

Art Direction/Design  
Sylvia Harris

An extremely disciplined breakdown of a crucial process, this poster takes advantage of every inch of space, using a grid to control the reading experience.



OPPOSITE PAGE: Although the poster contains a lot of information, its method for breaking the experience into steps makes it easy to follow.



# VOTING BY DESIGN
























The century began with an electoral bang that opened everyone's eyes to the fragility of the American voting system. But, after two years of legislation, studies and equipment upgrades, major problems still exist. Why?

Voting is not just an event. It's a complex communications process that goes well beyond the casting of a vote. For example, in the 2000 presidential election, 1.5 million votes were missed because of faulty equipment, but a whopping 22 million voters didn't vote at all because of time limitations or registration errors. These and many other voting problems can be traced not just to poor equipment, but also to poor communications.

Communicating with the public is what many designers do for a living. So, seen from a communications perspective, many voting problems are really design problems. That's where you come in.

Take a look at the voting experience map below, and find all the ways you can put design to work for democracy.

**A COMMUNICATIONS MAP OF THE  
AMERICAN VOTER'S EXPERIENCE**

EDUCATION	REGISTRATION	PREPARATION	NAVIGATION	VOTING	FEEDBACK
<p><b>LEARNING ABOUT VOTING RIGHTS AND DEMOCRACY</b></p>  <p>Teachers often present topics of civic education that are outside of voter education in education.</p>	<p><b>LEARNING UP TO BECOME A REGISTERED VOTER</b></p> <p><b>PAPER REGISTRATION FORMS</b></p>  <p>Completed, dated, printed voter registration forms are submitted to local clerks.</p> <p><b>ONLINE REGISTRATION FORMS</b></p>  <p>Many states are testing, developing, or using systems to encourage faster voter status and voter list updates.</p>	<p><b>BECOMING INFORMED AND PREPARED TO VOTE</b></p> <p><b>SAVE-THE-DATE CARD</b></p>  <p>Everything you need to know to vote is on the quality designed voting reminder postcard sent to every voter.</p> <p><b>VOTER REGISTRATION CARD</b></p>  <p>Each voter gets a registration card to take them where to vote. It's the key to the voting booth.</p> <p><b>PUBLIC SERVICE ANNOUNCEMENTS</b></p>  <p>How do the public get the most important voting information? Public service announcements are the key.</p>	<p><b>FINDING THE WAY TO THE VOTING BOOTH</b></p> <p><b>EXTERIOR STREET SIGNS</b></p>  <p>Clear and legible temporary directional signs are needed to help voters find their way to the polling site.</p> <p><b>PRECINCT SIGNAGE</b></p>  <p>Temporary signs help voters find their way to the polling site. They are often the most visible signs designed to be effective.</p> <p><b>MECHANICAL LEVER</b></p>  <p>Temporary signs help voters find their way to the polling site. They are often the most visible signs designed to be effective.</p> <p><b>LINE AND BOOTH IDENTITY</b></p>  <p>How many voters have their thinking in the voting booth? Mechanical signs design and placement is often the key.</p>	<p><b>INDICATING A CHOICE IN AN ELECTION</b></p> <p><b>HAND-COUNTED PAPER BALLOT</b></p>  <p>Paper ballots are a choice of a sheet of paper. They are easy to use, but hard to tabulate.</p> <p><b>MACHINE-COUNTED PAPER BALLOT</b></p>  <p>This ballot is used in a hand-counted system. It is designed for machine tabulation and for voter education.</p>	<p><b>GIVING FEEDBACK ABOUT THE VOTING EXPERIENCE</b></p> <p><b>CENSUS SURVEYS</b></p> <p>12. Reason for not voting</p> <p>01 <input type="checkbox"/> Too busy</p> <p>02 <input type="checkbox"/> Illness or emergency</p> <p>03 <input type="checkbox"/> Not interested</p> <p>04 <input type="checkbox"/> Out of town</p> <p>05 <input type="checkbox"/> Didn't like candidate</p> <p>06 <input type="checkbox"/> Other reason</p> <p>U.S. Census Bureau is the best source of voter education data. They track how, when and why people vote.</p>
<p><b>HIGH SCHOOL CIVICS CLASSES</b></p>  <p>We must build civic capacity in high school civics classes, which are the main source of civic education.</p>	<p><b>MOTOR VOTER APPLICATIONS</b></p>  <p>Motor voter applications are a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>PRE-ELECTION INFO PROGRAMS</b></p> <p><b>Welcome to the 2001 Primary Election Voter Guide</b></p>  <p>The most important voter guide is the one that is the most visible and the most effective.</p>	<p><b>PRECINCT WORKERS</b></p>  <p>Most voters should be asked to help with the voting booth. They are often the most visible signs designed to be effective.</p>	<p><b>PUNCHCARD</b></p>  <p>The punchcard is a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>EXIT POLLS</b></p>  <p>Exit polls are a key source of voter education. They are often the most visible signs designed to be effective.</p>
<p><b>CITIZENSHIP CLASSES</b></p>  <p>Citizenship classes are a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>VOTER ROLLS</b></p>  <p>Voter rolls are a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>CAMPAIGN LITERATURE</b></p>  <p>Campaign literature is a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>CAMPAIGN WORKERS</b></p>  <p>Campaign workers are a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>DIRECT RECORD ELECTRONIC</b></p>  <p>Direct record electronic machines are a key source of voter education. They are often the most visible signs designed to be effective.</p>	<p><b>VOTING EXPERIENCE SURVEYS</b></p> <p>How long did it take you to get here?</p> <p>How long did it take you to vote?</p> <p>Who helped you with the equipment?</p> <p>Who helped you?</p>
<p><b>DESIGN PROBLEM: DISAPPEARING CIVICS CLASSES</b></p>	<p><b>DESIGN PROBLEM: FORMS THAT ARE BARRIERS TO PARTICIPATION</b></p>	<p><b>DESIGN PROBLEM: TOO MUCH OR TOO LITTLE INFORMATION</b></p>	<p><b>DESIGN PROBLEM: GETTING TO THE BOOTH ON TIME</b></p>	<p><b>DESIGN PROBLEM: USER-UNFRIENDLY VOTING MACHINES</b></p>	<p><b>DESIGN PROBLEM: FUTURE IMPROVEMENTS LACK VOTER INPUT</b></p>

## DESIGN TO THE RESCUE

**ALL KINDS OF DESIGNERS CAN PARTICIPATE IN VOTER REFORM. HERE'S WHO SHOULD BE ON ANY VOTING DESIGN DREAM TEAM:**

- GRAPHIC DESIGNERS** — [Graphic designers](#) can make your ballot look great, so voters are more likely to vote.
- ENVIRONMENTAL GRAPHIC DESIGNERS** — [Environmental graphic design](#) helps you communicate your message through signage, wayfinding, and branding.
- INFORMATION DESIGNERS** — [Information designers](#) can help you organize information in a clear, logical way.

**INFORMATION DESIGNERS** — David Johnson, 1000  
 15th St., N.E., Washington, D.C. 20002  
 (202) 692-1100  
 Mr. Johnson is a professional information designer  
 and a member of the American Society of  
 Information Designers.

**ARCHITECTS** Jørn Utzon, Peter Dunning, John Burge, John  
Coxson, A. Knight, Graham Hill, A. Cunningham

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## HOW YOU CAN GET INVOLVED

**1. BECOME A POLLWORKER** Learn how to design and build a poll. You'll learn how to design a poll, how to build a poll, and how to use a poll. You'll also learn how to use a poll to design a poll.

**DESIGNER CAN DO, TO MAKE  
A DIFFERENCE BEFORE THE**

### 3. WORK WITH THE POLITICAL PARTY OF YOUR CHOICE

<p><b>4. CALL YOUR CONGRESSPERSON ABOUT HR 3293.</b> The House Committee on Education and the Workforce is considering H.R. 3293, the <i>Education of All Americans Act</i>. For more information, visit <a href="http://www.congress.gov/hr3293">www.congress.gov/hr3293</a>.</p>	<p><b>FOR PROJECT RESEARCH—OPTION 1</b></p> <p>Visit <a href="http://www.congress.gov/hr3293">www.congress.gov/hr3293</a> to learn more about the bill and to find your representative or senator. Then, call your representative or senator's office and ask to speak to the member's legislative director or chief of staff. Explain that you are a parent of a child with a disability and that you are interested in H.R. 3293. Ask if you can schedule a meeting with the member or staff to discuss the bill.</p>
<p><b>OPTION 2</b> If you are unable to reach your representative or senator's office, you can write them. Write a letter explaining that you are a parent of a child with a disability and that you are interested in H.R. 3293. Ask if you can schedule a meeting with the member or staff to discuss the bill.</p>	<p><b>FOR THE RESEARCH—OPTION 2</b></p> <p>Visit <a href="http://www.congress.gov/hr3293">www.congress.gov/hr3293</a> to learn more about the bill and to find your representative or senator. Then, call your representative or senator's office and ask to speak to the member's legislative director or chief of staff. Explain that you are a parent of a child with a disability and that you are interested in H.R. 3293. Ask if you can schedule a meeting with the member or staff to discuss the bill.</p>
<p><b>OPTION 3</b> If you are unable to reach your representative or senator's office, you can write them. Write a letter explaining that you are a parent of a child with a disability and that you are interested in H.R. 3293. Ask if you can schedule a meeting with the member or staff to discuss the bill.</p>	<p><b>FOR THE RESEARCH—OPTION 3</b></p> <p>Visit <a href="http://www.congress.gov/hr3293">www.congress.gov/hr3293</a> to learn more about the bill and to find your representative or senator. Then, call your representative or senator's office and ask to speak to the member's legislative director or chief of staff. Explain that you are a parent of a child with a disability and that you are interested in H.R. 3293. Ask if you can schedule a meeting with the member or staff to discuss the bill.</p>

**5. FORM A VOTING DESIGN ADVISORY TEAM** **DESIGNING THE KNOWLEDGE BASE**  
 (Use Teamwork to Develop a Consensus on the Voting Design and Process)

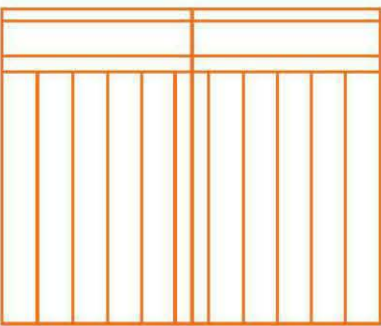
**PLEASE USE SOURCES**

**4. CALL YOUR CONGRESSPERSON ABOUT HR 2295.** [www.congress.gov/legislation/111/bills/hr/hr2295](http://www.congress.gov/legislation/111/bills/hr/hr2295)  
 If you're unsure which Congressperson represents you, visit [www.house.gov/representative](http://www.house.gov/representative) or [www.senate.gov/senators](http://www.senate.gov/senators)

**5. FORM A VOTING DESIGN ADVISORY TEAM** (The Voting Design Advisory Team is a group of people who will help you develop a voting design. The team should include people from different parts of the organization, including people who will be responsible for implementing the design. The team should also include people who are familiar with the organization's culture and values.)



# 65. Design a Balanced Viewpoint



Some types of communications call for a balancing act. Length is often of paramount importance in newsletters, especially for nonprofit organizations. The need to fit everything into a predetermined number of pages (often four or eight) imposes strictures, which in turn help to determine structure.



Project  
Newsletter

Client  
Cathedral Church of  
St. John the Divine

Design Direction  
Pentagram

Design  
Carapellucci Design

A newsletter for a nonprofit organization is a hymn to the versatility of a five-column grid.



On this page, the outside column is a utility area, listing credits, services, contact information, and directions. Separated from the outside column by a vertical rule, the remaining columns contain an essay. Art and a quote quietly interrupt the meditative essay.



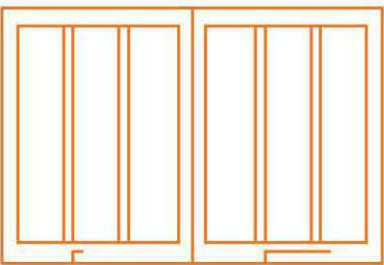
The grid structure appears consistently on the back page, which doubles as a mailer.







# 66. Guide Your Reader



Even the most compelling piece benefits from a design that leads the eye through the material. Rules, drop caps, bold headlines, and different (although controlled) weights and colors can break

up the grayness of many pages of running text and help the reader find various points of interest—and resting points—along the way. Judiciously sized and placed images further enhance the reading experience.

Project  
*Upfront*

Client  
*The New York Times* and  
Scholastic

Design Direction  
Judith Christ-Lafond

Art Direction  
Anna Tunick

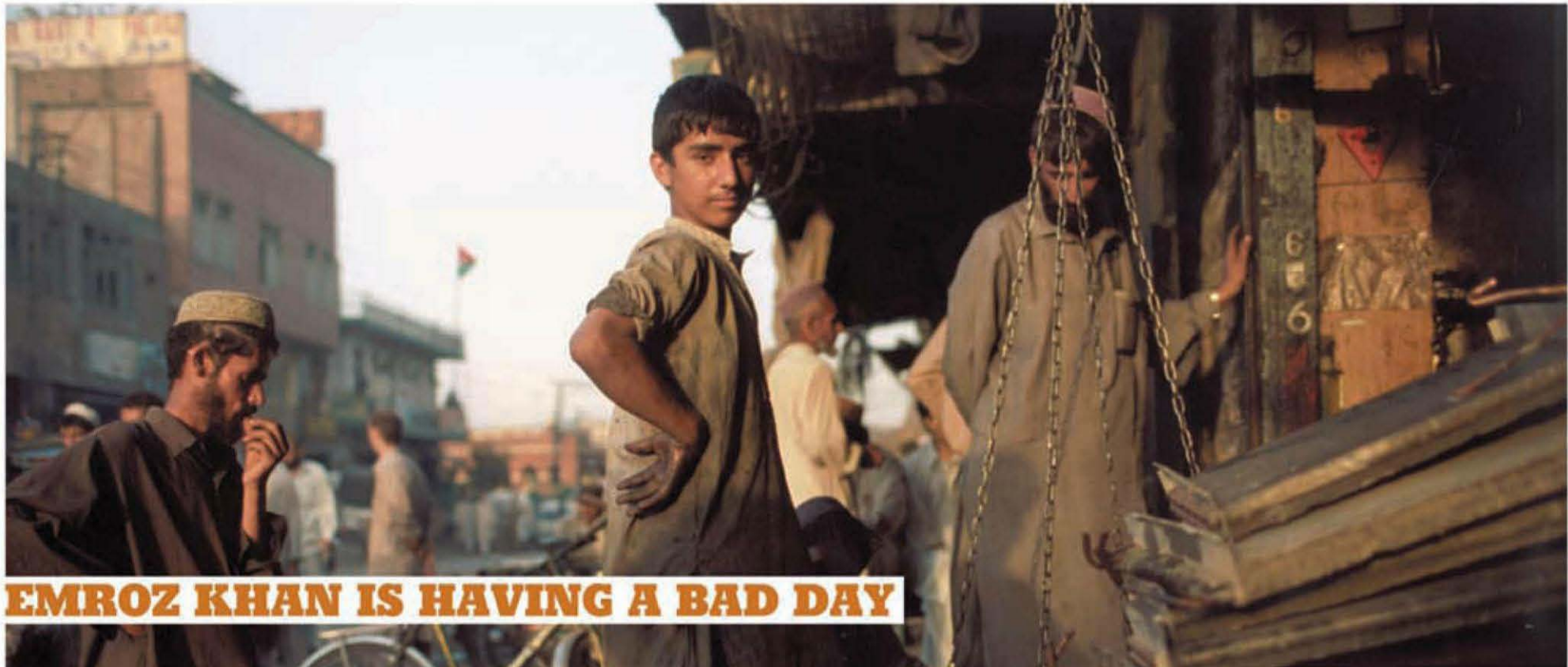
The crisp design of this magazine helps fulfill its mission to engage its teen readers with news of the world and to regard them as “seriously and straightforwardly as they regard themselves.”



Large drop caps, bold subheads, and strong pull quotes provide color, texture, and interest, while an illustration surprinting a photo adds texture and depth. The pages are full but seem spacious.

Rules containing dropout type enhance elements, such as decks (similar to taglines) and pull quotes. A bold rule containing a caption leads the eye to an intriguing image.





## EMROZ KHAN IS HAVING A BAD DAY



International

**E**mroz Khan destroys for a living. He dismantles car engines, slicing them open with a sledgehammer, tearing out pistons, and throwing the metal entrails into a pile that will be sold for scrap. His hands and arms are stained a rich black, like fresh asphalt, and ribboned with scars.

He is 21 and has been doing this sort of work for 10 years, 12 hours a day, 6 days a week, earning \$1.25 a day. Emroz rolls up his sleeve and puts my finger along a bulge on his forearm; it feels as hard as iron. It is iron, a stretch of pipe

he drove into his body by mistake. He cannot afford to pay a doctor to take it out.

"We work like donkeys," Emroz says, a few paces from the tiny shop where he works in Peshawar, a city in northwest Pakistan. "That's what our life is like. It is the life of animals."

Javaid Khan watches with apprehension. Javaid, who is 17, began chopping up engines four months ago when he left school because he could no longer pay the fees. Javaid wishes he could be one of the clean-cut medical sales reps he sees at the nearby hospital. "I do not have the education," he acknowledges. "It makes me sad to think about it." —

By Peter Maass

Which is not unusual, and helps explain why Pakistan's youth are tinder for Islamic extremism.

AT WORK: Emroz Khan, center, chops engines into scrap for \$1.25 a day.

**I**f you want to understand why young Muslim men line up to be suicide bombers, you would do well to stroll down Cinema Road, where Emroz and Javaid work. You would hear the chanting call to prayer, the shouts of peddlers selling bruised bananas, the groan of buses so overloaded that passengers ride on the roofs, and the cries of mutilated beggars pleading for a few cents. And all around, you would notice young men for whom life is abuse. The population of Peshawar (pronounced puh-SHAW-wur) reflects the population of Pakistan as a whole—65 percent are under the age of 25.

Most of these young men are not burning effigies of President George W. Bush or fighting Pakistani riot police. Their anger is only loosely expressed, often because they are struggling to survive and cannot afford the luxury of taking an afternoon off to join a demonstration.

They believe, or can be led to believe, that America is to blame for their misery. Many are adrift, cut off from their social foundations. Perhaps they moved to the city from tiny villages, or were driven there by war or famine. There is no going back for them, yet in the city there is not much going forward: the movement tends to be downward. As they fall, they grab hold of whatever they can, and sometimes it is the violent ideas of religious extremists.



CHILDREN SLEEP UP ON THE STREET IN PESHAWAR.

**AN ANCIENT CITY PLAGUED BY WAR**  
Peshawar, once conquered by Alexander the Great and Genghis Khan, is one of the oldest cities in Asia. The city has long been the gateway to Afghanistan—a designation that became a curse 22 years ago when Afghanistan entered an era of warfare that has yet to end. Nearly half of Peshawar's 2 million inhabitants are Afghan refugees, most of them living in squalid camps. The local economy revolves around the smuggling of guns and ammunition, of VCRs and TVs, of heroin and hashish.

Asia ul Rahman is a product of Peshawar. He is 18 and works in the mornings at a tire shop. In the afternoon, he studies the Koran at a madrassa, or religious school. The

one he attends is of the extreme variety, as most are these days. I meet him at a protest organized by a pro-Taliban religious party.

"The American leaders are very cruel to Muslims, so that is why I am taking part in the demonstration today," he says politely. What he means is that America supports Israel, which is seen in the Muslim world as oppressing Palestinians, and supports certain Arab regimes, such as the one in Saudi Arabia, which are regarded as corrupt and oppressive.

In the background, a speaker is railing against Pakistan's military government, which supports the U.S. anti-terror campaign. "The generals are stupid," the speaker shouts. Then, like a rock star inviting crowd participation, he calls out, "Generals!" and the crowd roars back, "Stupid!" They are quick learners.

Aziz did not fall into religious extremism by choice; his preferred path, of becoming an engineer, was closed off by poverty. This is common in Pakistan. Poor families do their best to send a son to school, but in the end they cannot manage. The son will get a backbreaking job or maybe keep the donkey's life at bay by enrolling at a madrassa, most of which offer free tuition, room, and board. That's where they learn to think it's honorable to blow yourself up amid a crowd of non-Muslims and that the greatest glory in life is to die in a holy war.

**1,000 BRICKS A DAY, SIX DAYS A WEEK**  
On the outskirts of Peshawar is Dabharay Ghara, an expanse of pits in which several thousand men, mostly Afghan refugees, make bricks. This labor, literally backbreaking, pays next to nothing and takes place outdoors, no matter how hot or cold.

Bakhtiar Khan began working in the pits when he was 10. He is now 25 or 26. He isn't sure, because nobody keeps close track. He works from 5 in the morning until 5 in the afternoon, making 1,000 bricks a day, six days a week, earning a few dollars a week. He is thin, wears no shirt or shoes, and he cannot believe a foreigner is asking about his life.

"Life is cruel," Bakhtiar says. "You can see for yourself. You wear nice clothes and are healthy. But look at us. We have no clothes to wear, and we are not healthy. Your question is amazing."

The youths at Dabharay Ghara are illiterate, and the world of politics is beyond their grasp. They can be led to rally behind any person or idea that promises to improve their lot. "I don't know about politics, but for our problems, I blame the world community," Bakhtiar says. "All humans should be equal, but we are not. . . . We arrived from Afghanistan 15 years ago. Since then I blame America."

Peter Maass is the author of *Loose Thy Neighbor: A Story of War, the Muslim World, and the Search for Peace*. Copyright 2001 Peter Maass.



The youths at Dabharay Ghara are illiterate, and the world of politics is beyond their grasp. They can be led to rally behind any person or idea that promises to improve their lot.

because it used to support us, but now it leaves us in a place like this. So if someone is fighting a jihad against America, I would support them. But if America is willing to help us, we support that, too."

### VIDEO GAMES & A FARAWAY FATHER

Ihsan u-Din is enrolled at a civil engineering college in Peshawar. Ihsan, 18, speaks good English, and he has the ultimate luxury in Pakistan—pocket money, which is why I ran into him at a video parlor. Compared with Emroz and the brick makers and most youths here, Ihsan has it good. But there's a catch. Pakistan is one of the poorest countries in the world. Even with a degree, it's very hard to get an

engineering job. You need connections and money. Ihsan's family doesn't have enough of either.

"It is a game of money," he explains. "Even if you are a good engineer, you will not get a positive response when you apply, unless you pay. This has been the truth for 20 years."

The second catch is this: Ihsan's father is staying in the United Arab Emirates, where he works as a taxi driver earning infinitely more than he could in Pakistan. He sends money back to his family so that his children can eat well and go to school, but he doesn't earn enough to buy a plane ticket home.

"I have not seen my father for eight years," Ihsan says. "Is that right? He sends pictures and calls. But we don't want

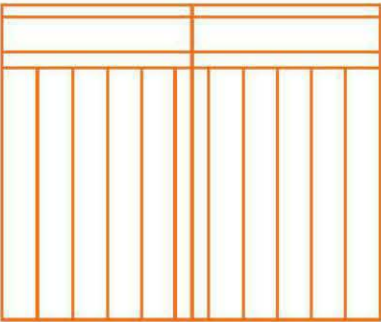
The strong structure of the page format is enlivened by a smartly chosen photo and white boxes that break into the image.

Color, caps, rules, and boxes pull the reader to the text start. Typographic elements work well together and lead to a touching photo.



SPACIOUS BUT NOT BARREN

67. Pace Yourself



Layout is storytelling, especially in a highly illustrated work with multiple pages. Many projects, especially book chapters or feature articles in magazines, involve devising layouts for multiple pages or screens.



Opening spreads provide opportunities for full-bleed layouts. This spread dramatically sets the scene for what follows, much as titles set the tone for a film.

Project  
*Portrait of an Eden*

Client  
Feirabend

Design  
Rebecca Rose

A book detailing the growth and history of an area employs varied spreads to guide the reader through time.



Varying type sizes, shapes, columns, images, and colors from one page or spread to the next guides the flow of the story and provides drama.





Cococon: Gertrude leaning against a coconut palm in Lummus Park, wearing a playsuit, 1908. A fringe of *Melastoma affine*, a native of the hibiscus, is in the background. Stretching the length of Ocean Drive from Sixth Street to 50th Place, Lummus Park was donated to the City in 1912 by the Lummus Brothers Ocean Beach Realty Company.

A Bermuda grass lawn was immediately planted with the hope that its aggressive root system would quickly smother undergrowth and hold the sandy soil in place. Coconut palms were planted as well, to provide living shade and a sense of site. Finally, a ten-foot-wide sidewalk was installed. From 1912 to 1917, the Lummus Brothers spent \$40,000 to create and maintain Lummus Park for the people of Miami Beach.

Left: Barbara June Oka poses by the Shower of Oats (Cassia fistula) in 1950. Her right arm mimics the smooth, banded lines. Joints of movement and growth, the elbow and neck are parallel structures.



**Healing Plant**  
The Shower of Oats (Cassia fistula) was introduced to the United States in 1845 by the U.S. Navy. It is a native of India and is a member of the legume family. The plant is a large, bushy tree that grows up to 10 feet tall. It has long, dark, segmented seed pods that are 10-15 inches long. The flowers are bright yellow and are arranged in a long, drooping raceme. The plant is a hardy, drought-tolerant species that is native to the tropical and subtropical regions of Asia. It is a member of the legume family, which means that it has the ability to fix nitrogen in the soil. The plant is a popular ornamental species and is also used for medicinal purposes. The seed pods are used to make a traditional Indian medicine called "Shower of Oats" which is used to treat a variety of ailments including fever, headache, and stomach pain. The plant is also used for the production of a natural dye called "Shower of Oats" which is used to dye fabrics and paper.

101



**Miami Beach of the Orient**  
Major Japanese Oka founded Miami Beach's first Japanese community in 1906. Oka's vision of a "Miami Beach of the Orient" was realized through the efforts of the Japanese community. The community was established in 1906 and was the first of its kind in the United States. The community was founded by Major Japanese Oka, who was a member of the Japanese Imperial Army. Oka was a pioneer in the development of the Japanese community in Miami Beach. He was a member of the Japanese Imperial Army and was a member of the Japanese community in Miami Beach. He was a pioneer in the development of the Japanese community in Miami Beach. He was a member of the Japanese Imperial Army and was a member of the Japanese community in Miami Beach. He was a pioneer in the development of the Japanese community in Miami Beach.

In 1906, the first Japanese community was established in Miami Beach. The community was founded by Major Japanese Oka, who was a member of the Japanese Imperial Army. Oka was a pioneer in the development of the Japanese community in Miami Beach. He was a member of the Japanese Imperial Army and was a member of the Japanese community in Miami Beach. He was a pioneer in the development of the Japanese community in Miami Beach. He was a member of the Japanese Imperial Army and was a member of the Japanese community in Miami Beach. He was a pioneer in the development of the Japanese community in Miami Beach.

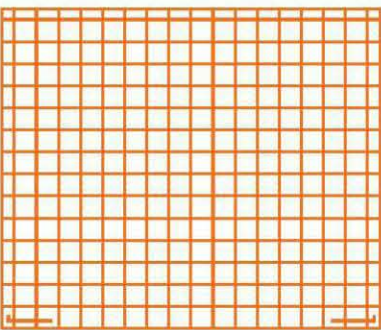
Showering by Gertrude Oka, c. 1950

10

10



# 68. Create an Oasis



To present a sense of authority and focus attention, less is indeed more. Space allows the viewer to concentrate.

Project

Cuadro Interiors  
capabilities book

Client

Cuadro Interiors

Design

Jacqueline Thaw Design

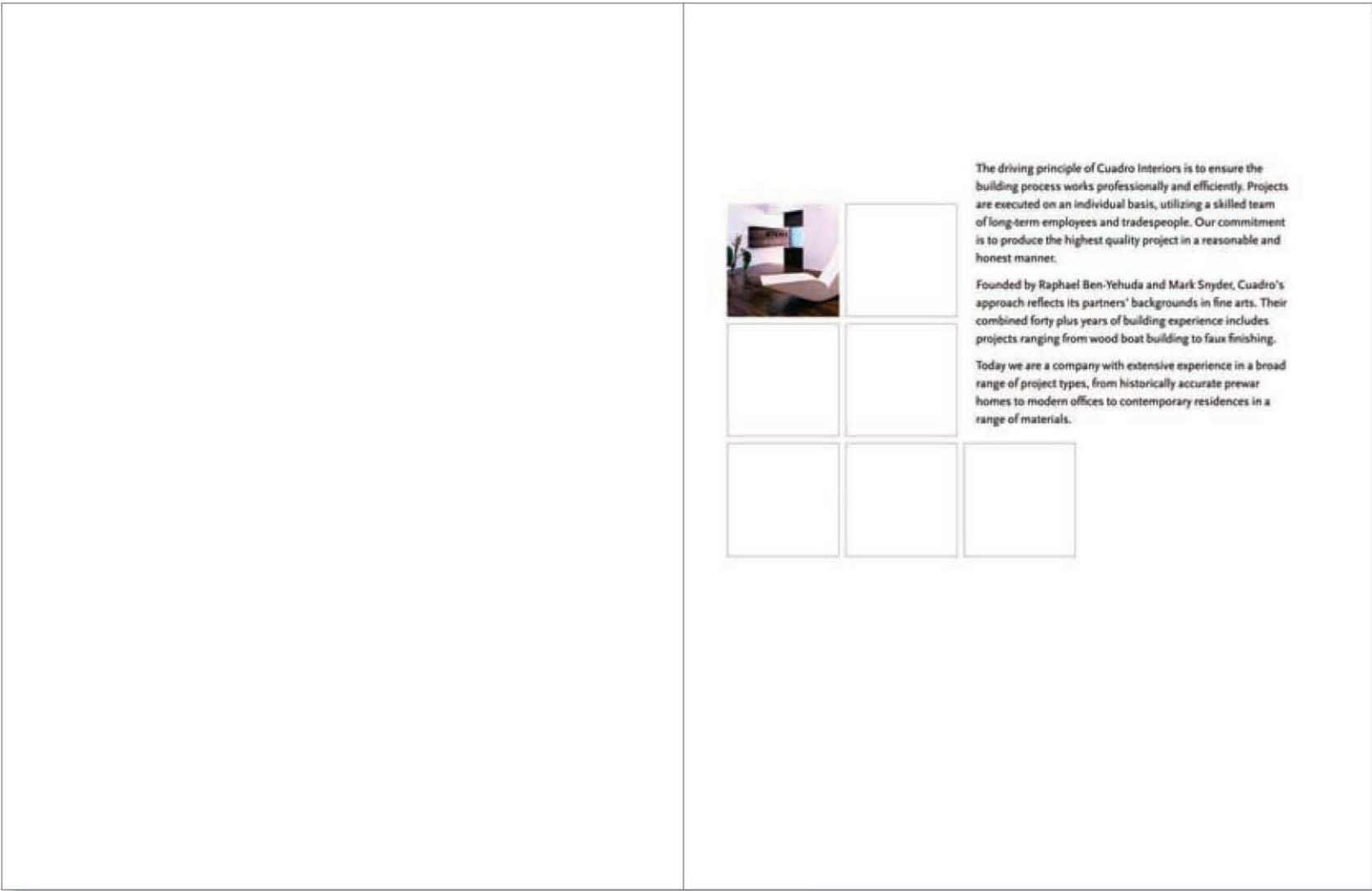
Designer

Jacqueline Thaw

Primary Photographers

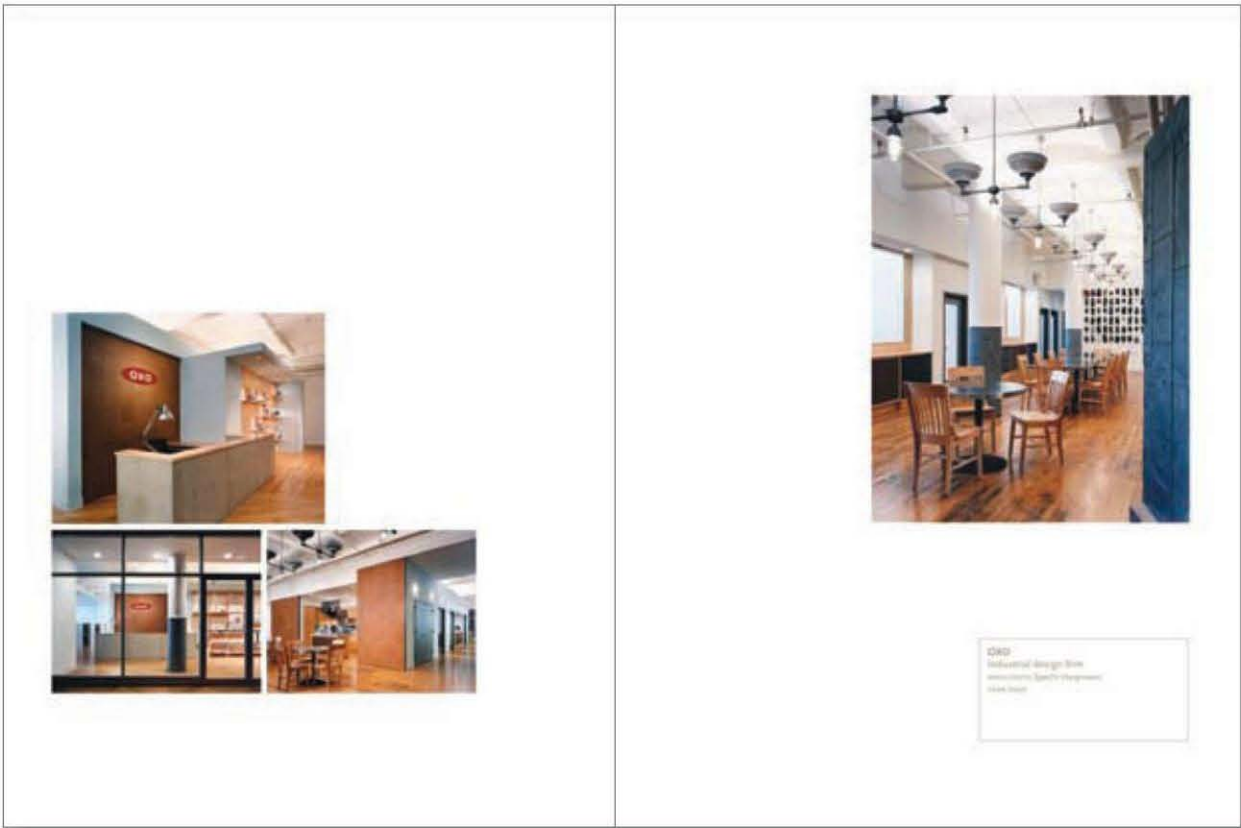
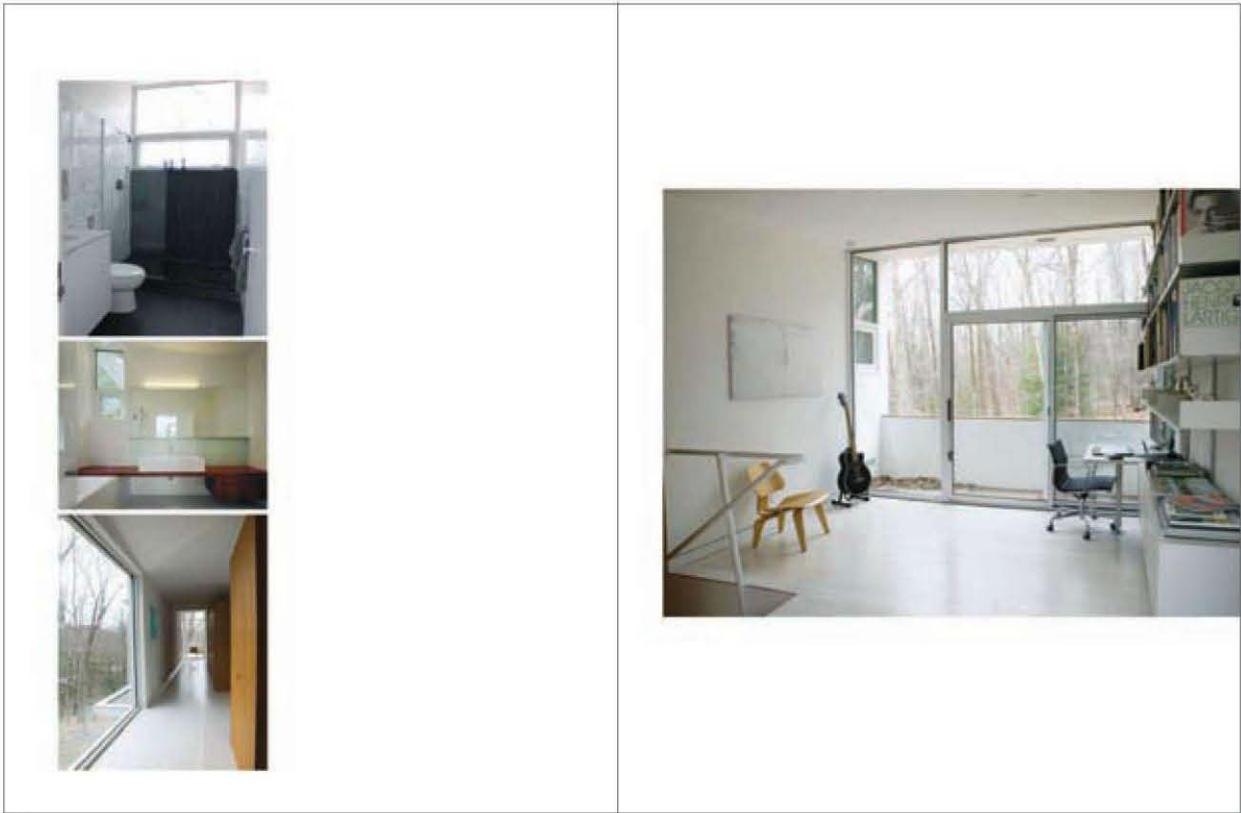
Elizabeth Felicella,  
Andrew Zuckerman

Founded on a modular grid, a capabilities brochure for an interior design firm is stripped down to focus on the featured homes and offices.



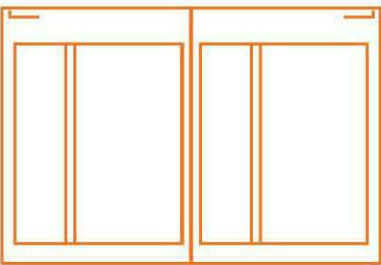
A modular motif introduces the piece.







# 69. Let the Images Shine



A spare page will quickly direct the focus on the photo or illustration being featured. Viewers can take in the main attraction without distraction.

### MAKING SPACE

As always, the content of a piece leads the designer in apportioning space for text or images. If the text refers to specific photos, art, or diagrams, it's

clearest to the reader if the image appears near the reference. Flipping forward or backward through a piece to compare text is counterproductive.

Scale of images counts, too. Enlarging a piece of art to feature a detail lends energy to a spread. As for getting attention, image surrounded by white space tends to draw in the viewer more than images that are grouped with many other elements.

Project  
*Mazaar Bazaar: Design and Visual Culture in Pakistan*

Client  
Oxford University Press,  
Karachi, with Prince Claus  
Funds Library, the Hague

Design  
Saima Zaidi

A history of design in Pakistan employs a strict grid to hold a trove of Pakistani design artifacts, with ample resting space built in.



An essay, titled “Storyboards in Stone,” features a hand holding a lotus; it’s given plenty of room and is balanced by captions, an essay, and footnotes on the opposite page.





Packaging for hair oil is paired with a portrait, with plenty of room for review.

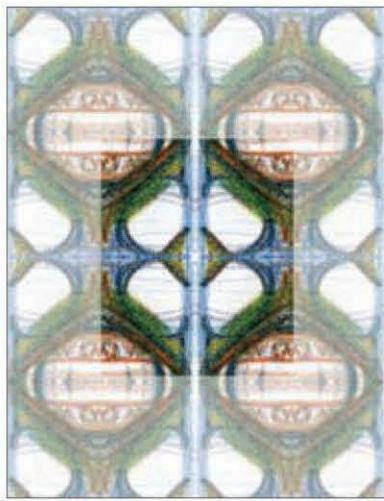
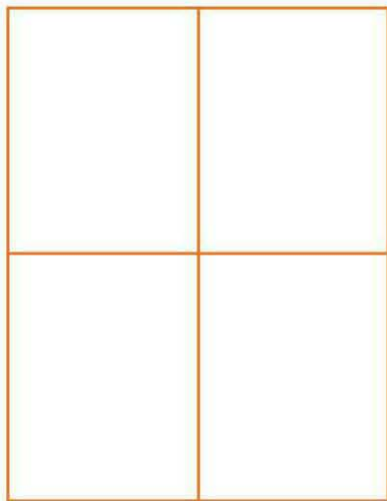
Paintings and patterns, one from the back of a truck, create a colorfully textured layout.



A strong image opens an essay.

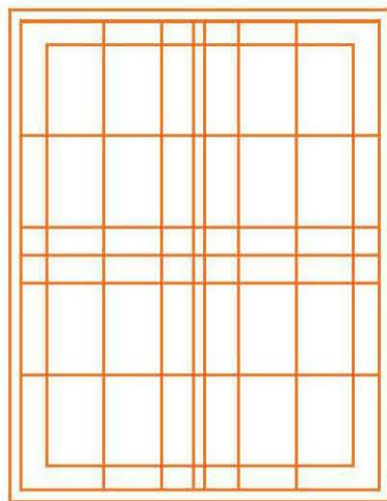


# 70. Map It Out by Hand

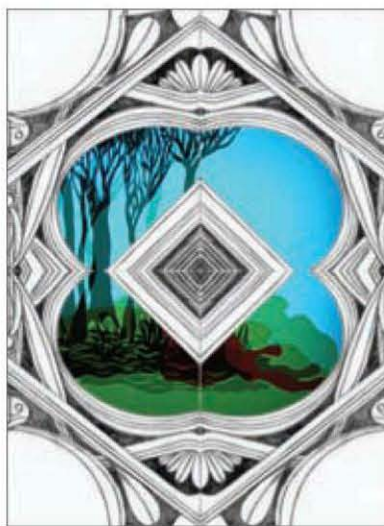


Sketching gives form to ideas and helps to plan the layout of a publication or page. Initial sketches may look more like scribbles than recognizable elements, but they can give form to an overall plan or concept. When including one or more images within a larger concept, it's a good idea to organize templates and a grid to plot how various elements in a piece of art fit and work together.

Roughing out an idea and a template can save a lot of work. Few people have time to repeat steps. Plotting is vital, whether a layout includes type, images, or hand-drawn combinations of both.



This sketch shows both thinking and planning processes and a method of organizing the multiple images contained in the overall piece of art.



ABOVE AND BELOW: With the big picture taken care of and mapped out, each separate piece can be designed.



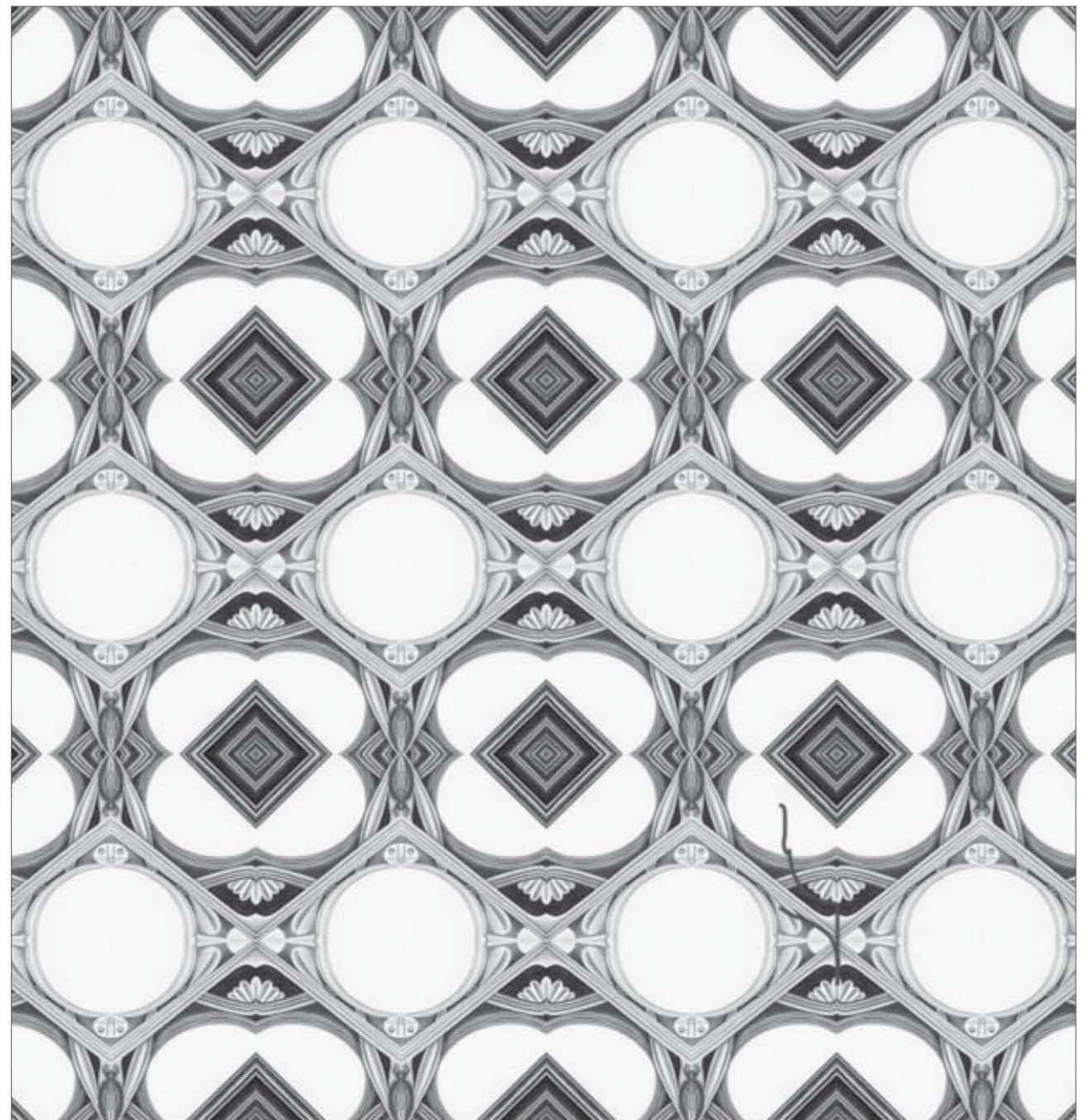
Project  
**McSweeney's 23**

Client  
**McSweeney's**

Design  
**Andrea Dezsö**

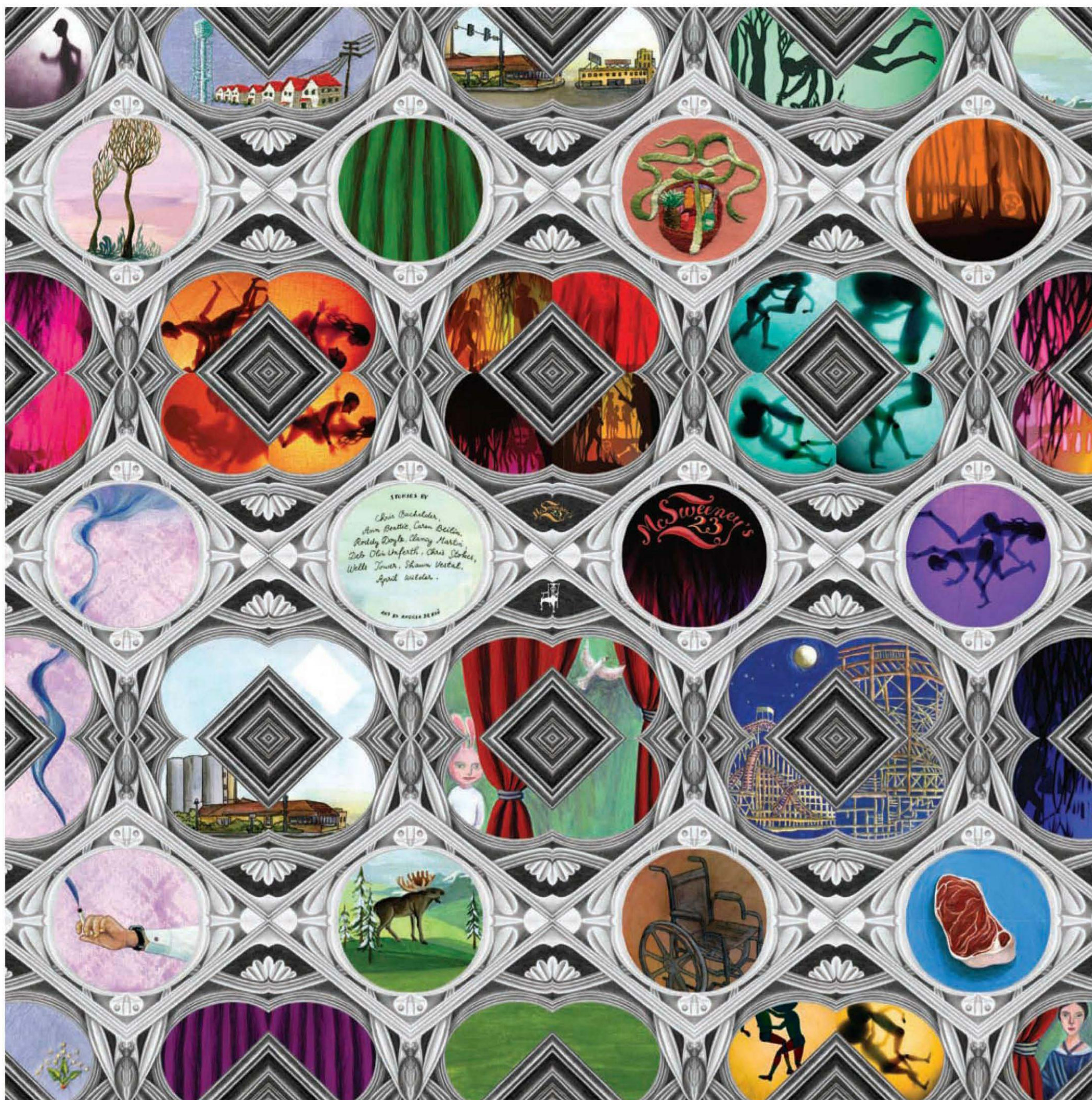
Managing Editor  
**Eli Horowitz**

In this jacket for *McSweeney's 23*, artist Andrea Dezsö's hand-drawn, mirrored, and repeated pattern unifies work created in various media. Pencil drawings, hand embroidery, photographs of handmade three-dimensional shadow puppets, and egg tempera paintings coexist easily within the strong framework. For this project, Dezsö used the computer only for scanning and compositing.



The project is about pattern and planning, as well as wrangling cover art for many different books within one large book jacket.



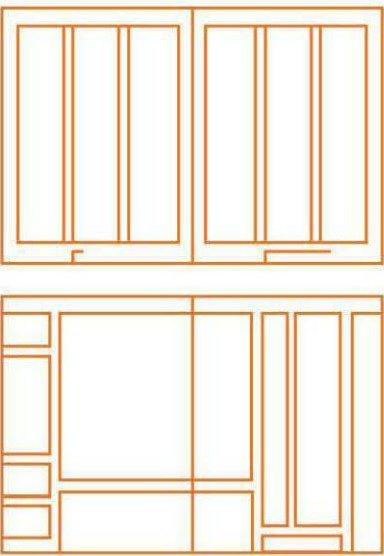


Frames within frames contain illustrations for ten front and back covers, one for each of the stories included in *McSweeney's 23*. All ten covers are further combined in a wraparound jacket that unfolds into a full-size poster suitable for display. The hand-drawn visual framework is such a successful unifying element that separate pieces of art fit together into an even-greater whole.



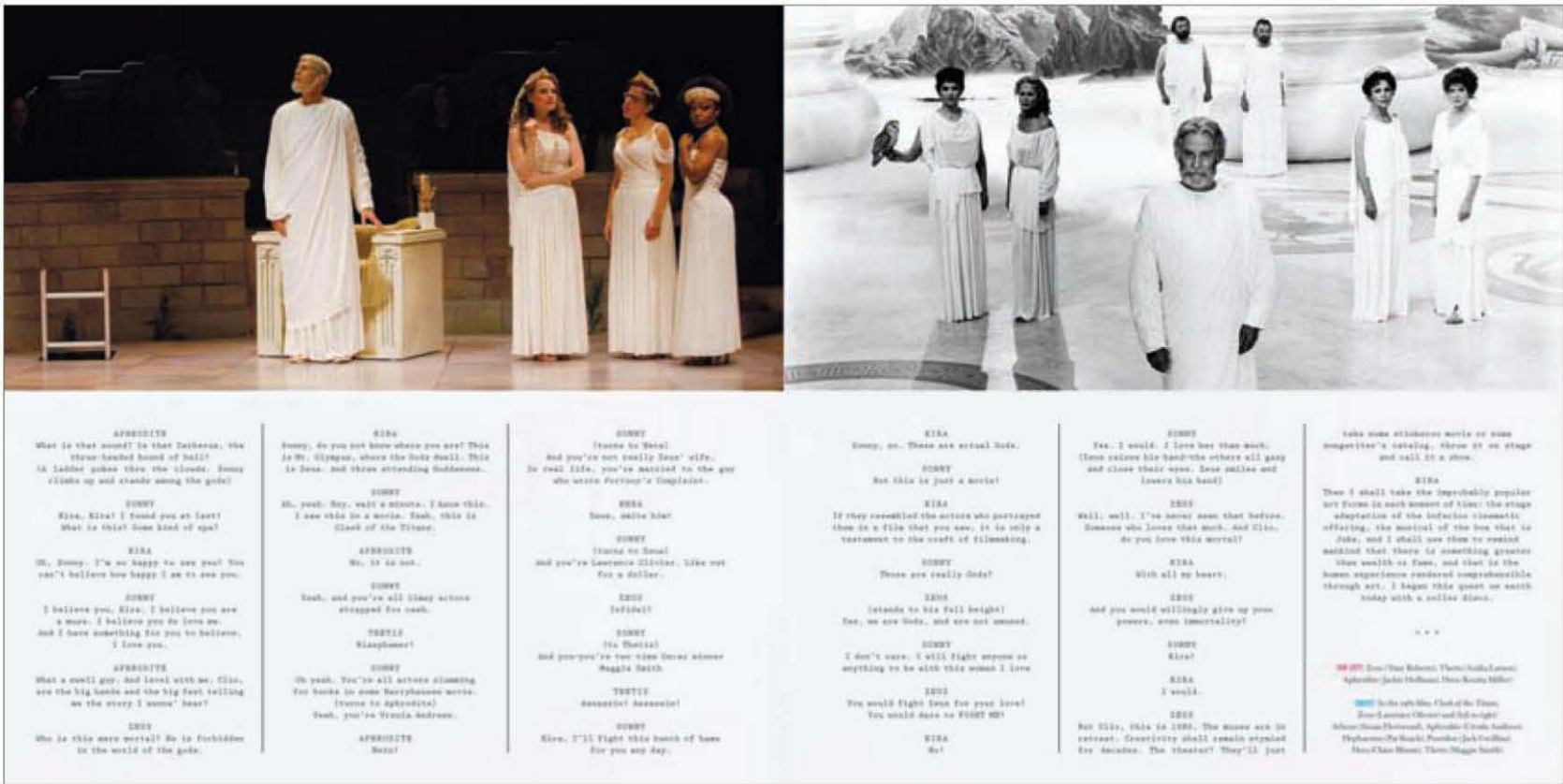
SEEMINGLY GRIDLESS

71. Imply a Hierarchy



A hierarchy is implied, even when designs are collages or freewheeling assemblages of parts—and most especially when the subject matter is about

gods, with images to match. Sometimes, satirizing the hierarchy makes a design a lot more fun—not to mention successful.



Gods and rulers appear above ruled columns. All puns intended.

Project  
*Xanadu, the Book! Seriously!*

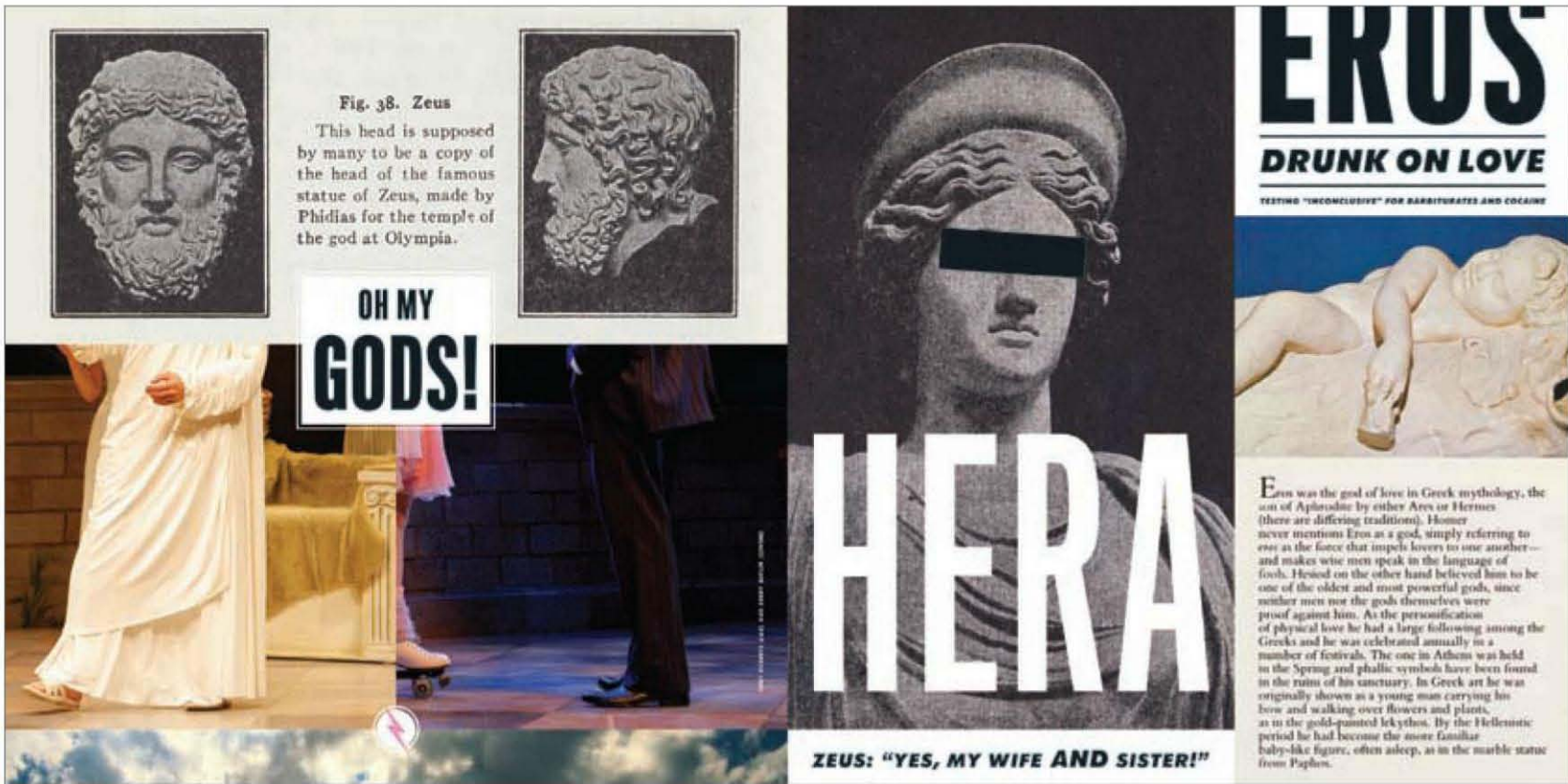
Client  
KD Productions

Editorial Direction  
Karen Davidov

Art Direction and Design  
Mark Melnick

Project Consultant  
Chip Kidd

A wonderfully wacky paean to all things Xanadu mixes theater history, art history, and fictional history in a format that really has no set format.

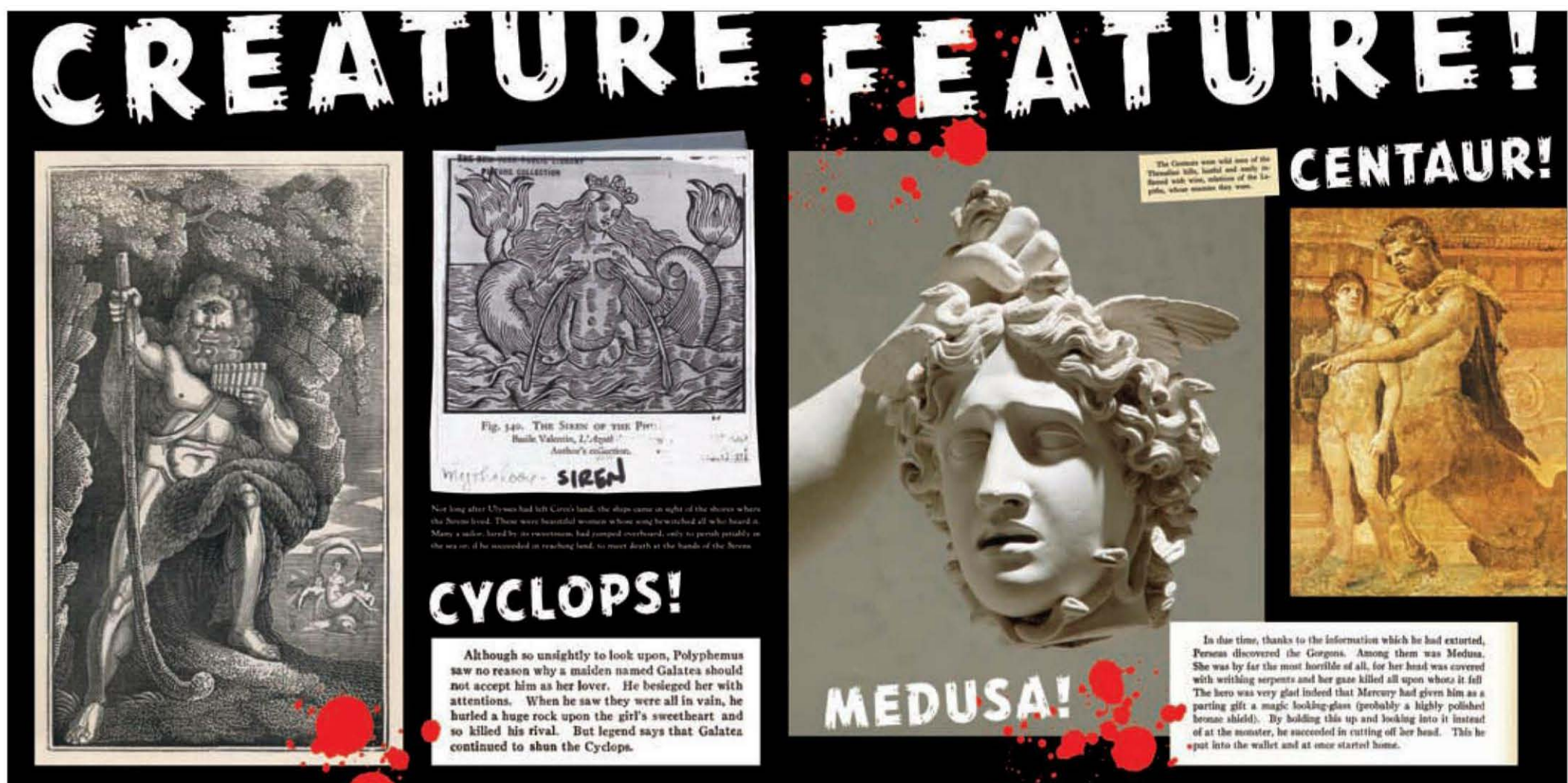


Scale! Weight! Crops!





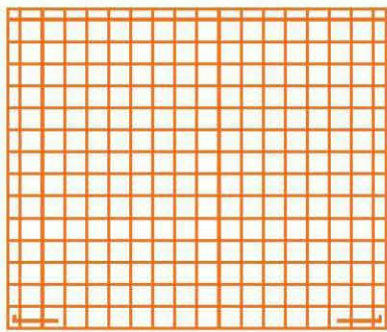
This fun, frenetic spread is totally tongue in cheek. It is arranged so that the images relate to each other, not only in content but also in layout.



Sometimes the very best designers willfully choose the silliest typefaces. Form follows function, even when the grid is a collage and the face is from a monster movie.



## 72. Use Organizing Principles



The basic principles of grids apply, even when you don't set out to use them. Often used to present repeating or continuing information, grids can also support one dynamic concept. On the other hand, the concept can essentially be a gridlike image.

### Projects

*A Monstrous Regiment of Women*  
and *The Beekeeper's Apprentice*

### Client

Picador Publishers

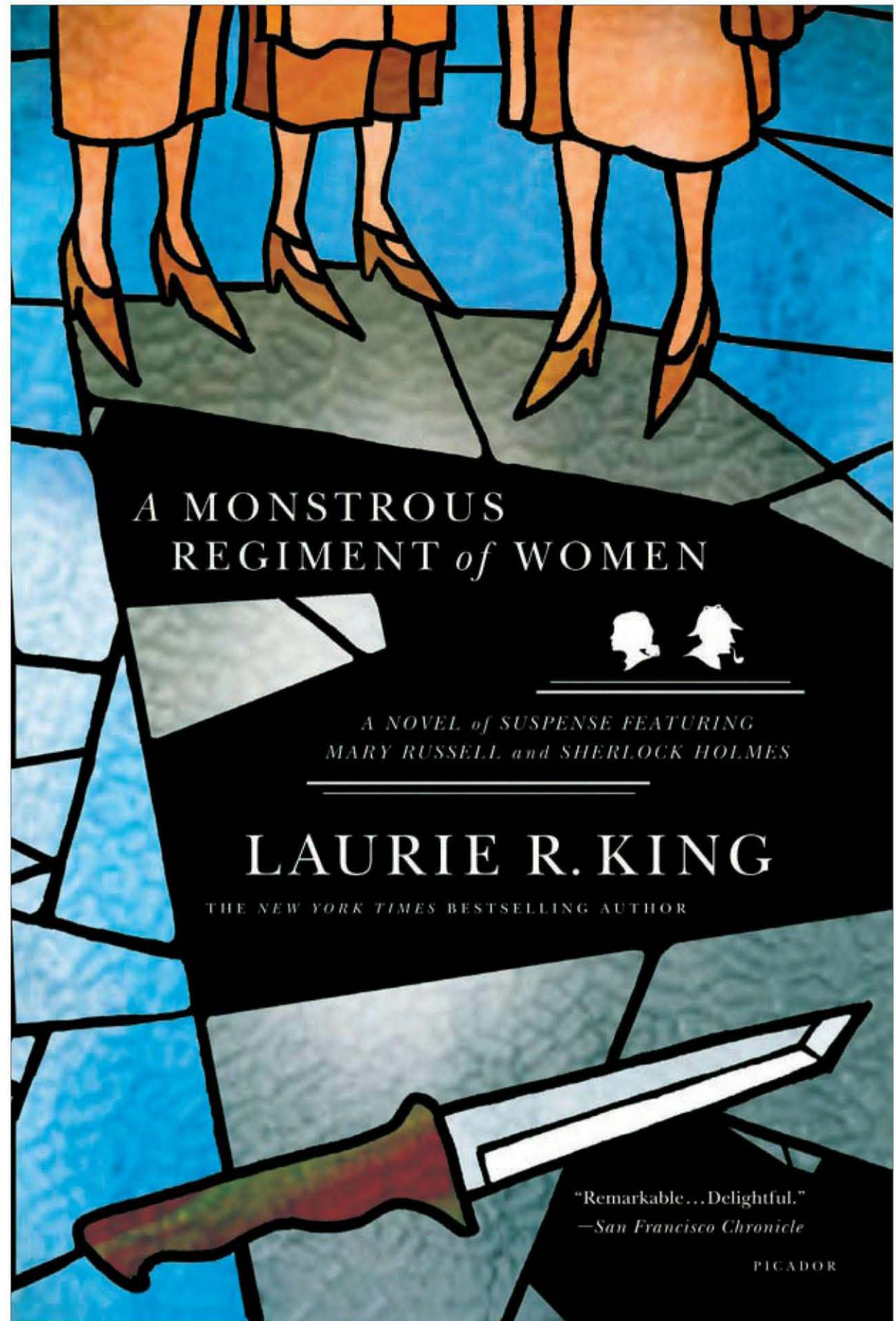
### Art Director/Designer

Henry Sene Yee

### Illustrator

Adam Auerbach

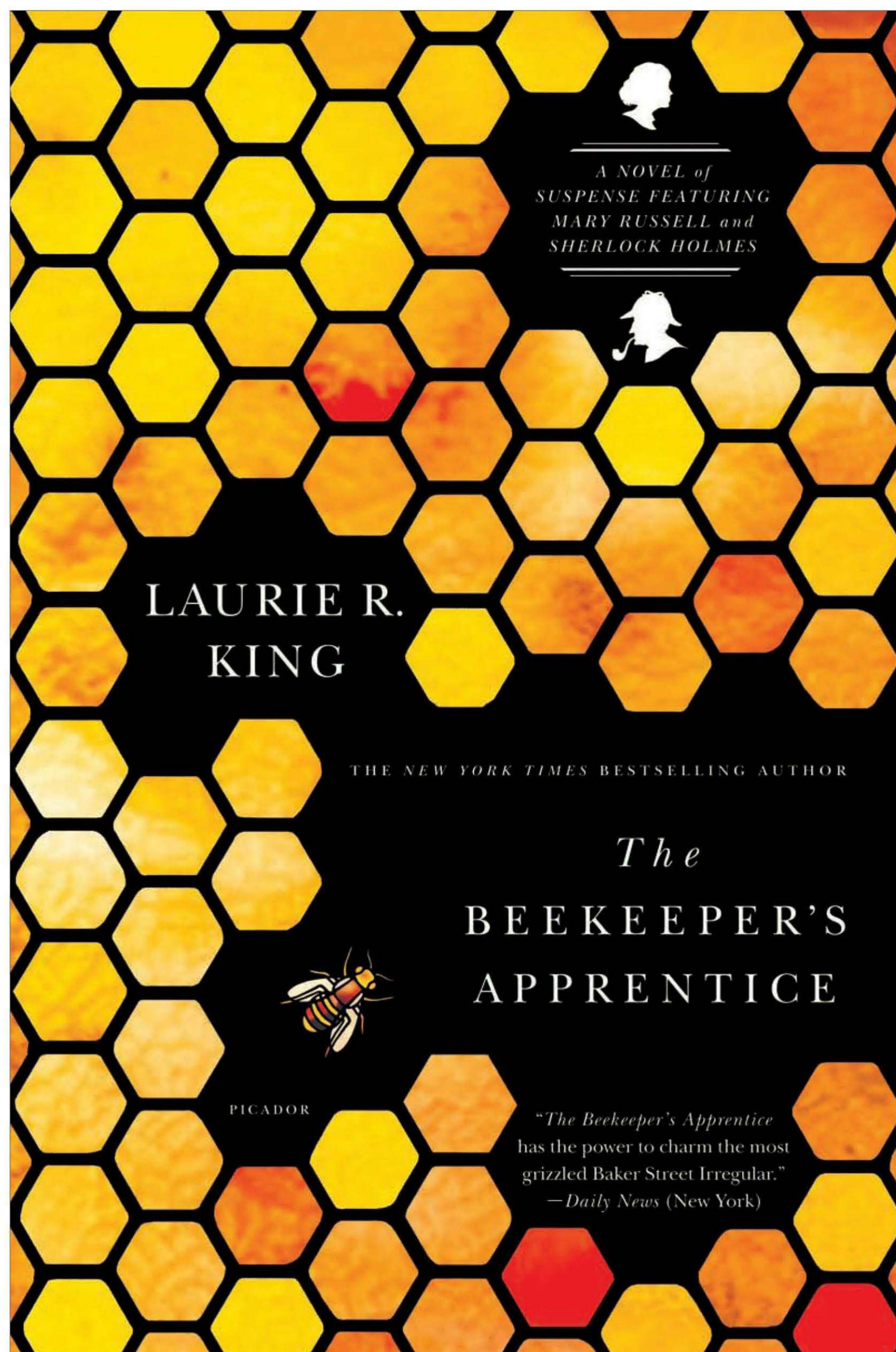
Two book jackets in a series show that wily use of structure can spawn a clever use of negative space.



*A Monstrous Regiment of Women* also creates a structure, then takes it away.

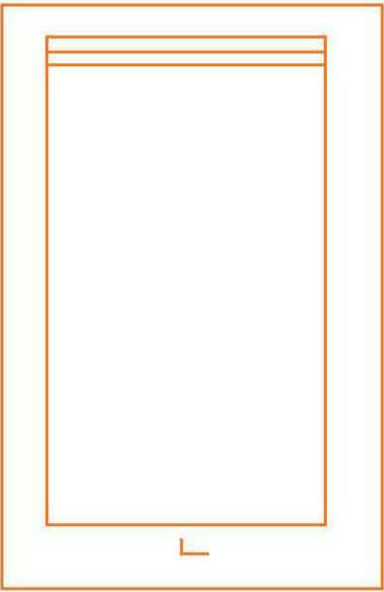


*The Beekeeper's Apprentice* uses  
beehive modules to frame selling  
copy, author, title, and quotes.

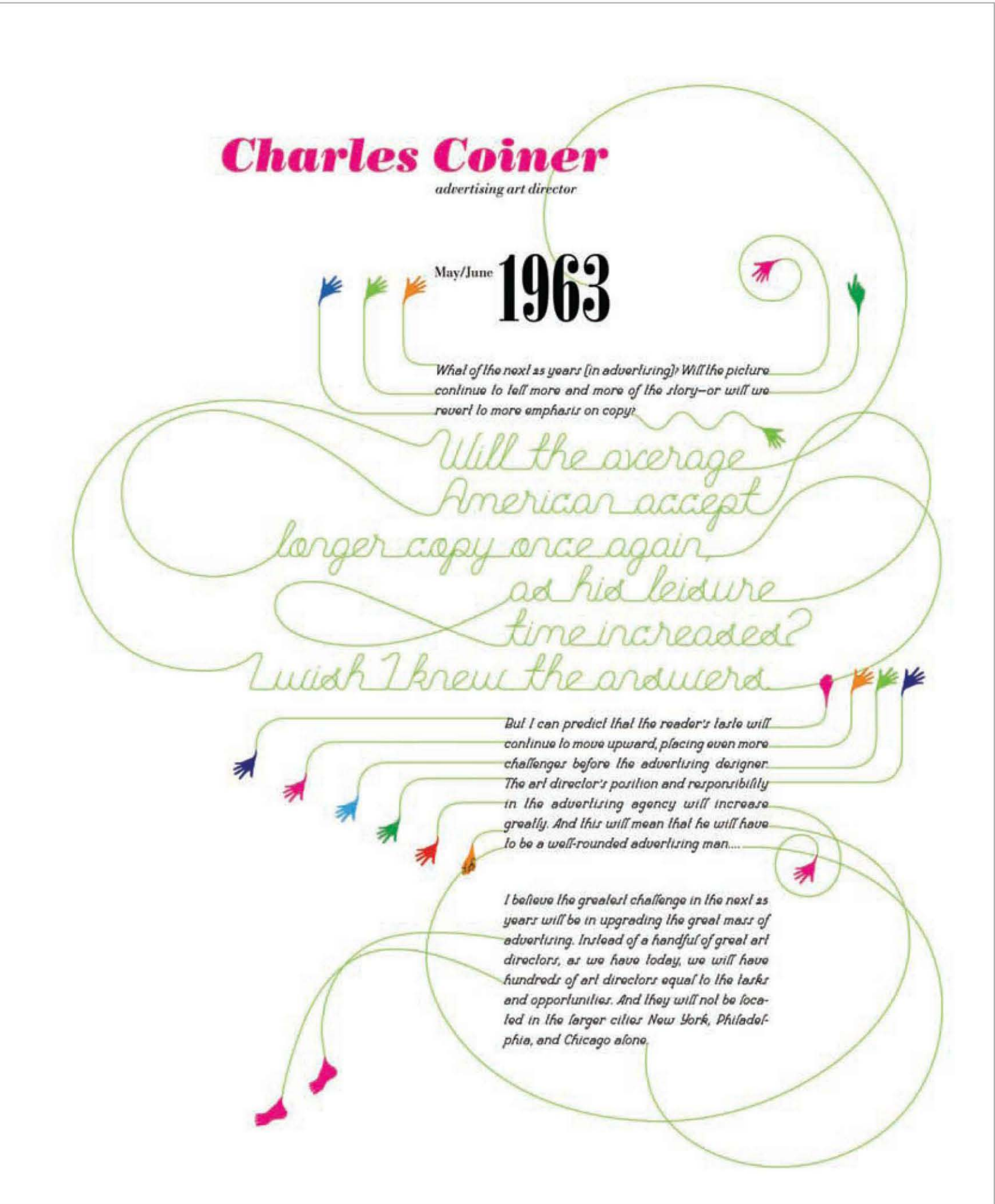




# 73. Support Fluidity



A well-structured design has solid underpinnings, even when a framework is not immediately noticeable.



Project  
Magazine illustration

Client  
Print magazine

Design  
Marian Bantjes

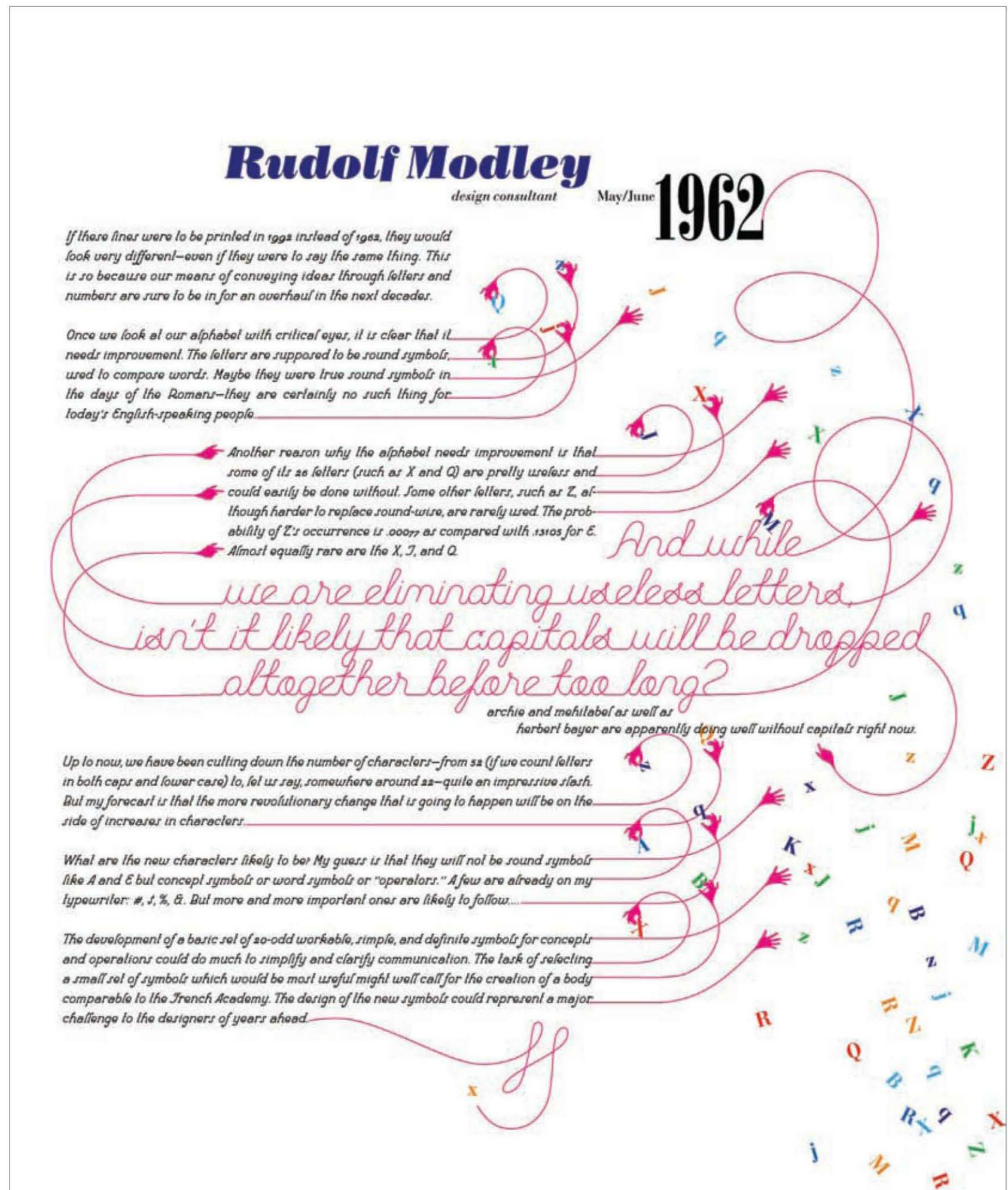
Pages created for a design magazine have a hand in a return to the craft of detailed typography.



## MARIAN BANTJES ON CRAFT

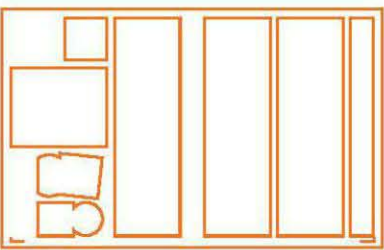
"I work with visual alignment. I can get pretty fanatical about this, making sure there's some structure in the piece. I'll align things with parts of imagery or strong verticals in headlines, and I'll fuss and fiddle a lot to make sure it works out. I'm also fanatical about logical structure, hierarchy of information and consistency. I believe that design and typography are like a well-tailored suit: the average person may not specifically notice the hand-sewn buttons (kerning); the tailored darts (perfect alignment); or the fine fabric (perfect type size) . . . they only know instinctively that it looks like a million bucks."

THIS PAGE AND OPPOSITE PAGE:  
Marian Bantjes pays formal attention to typographic details, such as justified paragraphs, with consistent letter- and word spacing and typefaces from a particular time period that look all the fresher for her sharp eye. What really makes the page sing, though, is her illustrative, calligraphic wit.





# 74. Plan for Interruptions



Planning is one of the foremost principles of design. Formats are plans. Grids are plans. Interruptions can be a major part of the plan, and typography can be part of a very clear plan for interruptions. By determining what name or feature is worth setting larger or bolder, what needs a color,

and whether a drop cap is helpful or necessary, a designer makes decisions about what can be considered typographical interruptions.

Varying image sizes can also provide controlled interruptions, giving energy and excitement to a piece or spread.



**sylvia tournerie** revisite les formes des avant-gardes.

**D**ouze ans de création graphique française: la production de Sylvia Tournerie est un échantillon symptomatique d'une génération, tout en étant singulière. En 2008, la graphiste peut s'enorgueillir d'une livraison clientelle mais régulière. Douze ans d'indépendance, et cette liberté s'affirme aujourd'hui avec une même fragilité d'avantage décomplexée. Son dernier travail est un "plaisir" de singulière. Elle a composé un univers cohérent, tout en variation, pour le groupe Prototypes. Pour leur dernier album, Synthétique, Sylvia Tournerie manipule son répertoire formel basique, un triangle, deux couleurs, le noir et blanc. Peu d'éléments, mais l'adonis s'exagère. Son plaisir d'unifier une communication avec un minimalisme rythmé revêt ses vices sur ce média, et confirme ses audaces typographiques.

**entourer son parcours**  
À sa sortie de l'école Pennington, ses commandes s'entre-gâtent toutes sur le répertoire de la musique électronique. Non pas que le culturel ou l'époque publie ne l'attirent pas - ils l'ont été son sujet de diplôme -, mais la musique lui offre l'occasion d'ancrer ses premières manipulations. Le groupe Souci lui demande de créer son image et lui assure ainsi une prodigieuse liberté. Suivront d'autres tentatives de labels indépendants qui lui ouvriront un espace d'expérimentations à même de construire son répertoire, de s'affranchir d'une certaine pudeur, puisqu'elle se rend compte que tout est possible. Les pochettes se suivent et descendent le jour à une palette variée, allant d'un registre construit et typographique (Blanco, Nine Screen) à des collages provocants et plus trash (Blanco, New Pix). Milieu des



**pour l'art et la musique : constructions et collages** par vanina ritter ■ ■ ■

années 1990, la musique électronique est un territoire expérimental et propice aux compositions graphiques. À l'école Gilles Puyin, avec lequel elle avait déjà créé des clips, 02 est ainsi à l'origine d'une fructueuse collaboration, un travail en duo, une posture en complicité, donnant naissance à une dizaine d'albums. En effet, pour chaque numéro, ils dessinent une typographie, cette dernière fournira une allure et une unité à la revue, qui, pour le reste, affiche une maquette sobre, une intégration classique des images. Nos types de tirage sont un outil pour construire un mot et pour que visuellement, elles aient la force d'une forme. Leur travail du signe est leur réponse pour ne pas ajouter du visuel à la création artistique contemporaine. Réponse qui, pour des catalogues d'expositions, lui fera adopter des postures de retrait: la graphiste masque les lettres et cherche la lisibilité des images des artistes.

**transferts de savoir-faire**  
En 2004, la prise en charge de la revue 02 marque un tournant dans le parcours de Sylvia Tournerie. Sa mise en forme de la revue gratuite et pointue d'art contemporain la fait remarquer par d'autres commanditaires, une brèche s'ouvre dans le monde de l'art contemporain. Cette brèche rappelle la difficulté pour les graphistes à aborder d'autres genres s'ils n'ont pas été initiés et entraînés. Pour le deuxième

**à propos promotionnel**  
L'œuvre de Sylvia Tournerie est une œuvre de médiation, qu'elle souhaite voir prendre son indépendance et s'adresser à la communauté des médias, pour qu'elle puisse être lue dans l'espace quotidien.

**elle dessine le "typo"**  
Sur la variation de sa palette, elle trouve une série de références, qu'elle souhaite voir prendre son indépendance et s'adresser à la communauté des médias, pour qu'elle puisse être lue dans l'espace quotidien.

Project  
étapes: magazine

Client  
Pyramyd/étapes: magazine

Design  
Anna Tunick

Spreads from the French magazine, *étapes*, show how a large image, a silhouette, or large amounts of white space can keep a spread or story from feeling mechanical.

Large, colorful images play against a clean grid.

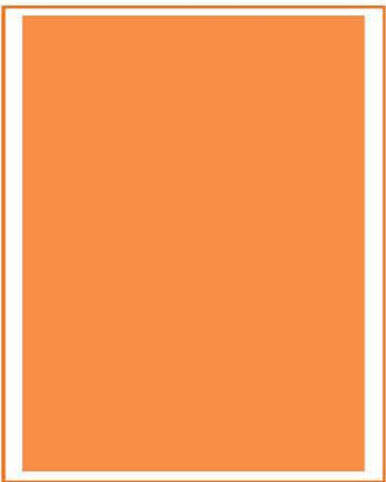




Silhouetted shapes and cleverly chosen art bring energy to a well-ordered spread.



# 75. Allow for Drama



Cropping creates drama. Showing an image as it was originally photographed can tell the story, but cropping that same image makes a particular point, gives a point of view, and generates fear or excitement. A crop can also change what a photo communicates, directing the eye to one particular aspect of the shot and eliminating superfluous information.

**CHECK FOR RESTRICTIONS**  
Be aware of restrictions on cropping some images. Many museums have strict regulations about how a piece of art can be reproduced. Some images, especially of famous paintings or sculptures, are inviolable. Also, many how-to images must be used in their entirety to ensure clear instructional information.

Project

*Paparazzi*

Client

Artisan

Design

Vivian Ghazarian

Photographer

Rose Hartman/

Globe Photographers

A portion of the image is all that is needed to telegraph the intrusive nature of the subjects of this book.

OPPOSITE PAGE: Evoking tabloids, the title typography plays off against a showy, tight crop.



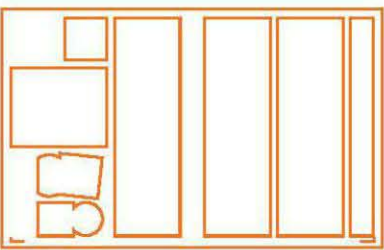
A close-up photograph of a woman's face and hand. She is holding her right hand up, palm facing forward, in a universal 'stop' gesture. The entire scene is bathed in a strong red light, which highlights the texture of her skin and the details of her hand. Her mouth is slightly open, showing her teeth. She is wearing a dark, possibly black, jacket or top. The background is dark and out of focus.

# PAPARAZZI

PETER HOWE



# 76. Use Silhouettes to Enliven a Piece



Silhouettes can keep a spread from feeling too regimented or blocky. For layout purposes, a silhouette, also abbreviated to “silo,” is an image from which the background has been eliminated. A silo can be an organic shape such as a leaf or a more regular shape such as a circle. The more fluid shapes of a silhouette add greater movement to a spread.



Project  
*Croissant* magazine

Art Director  
Seiko Baba

Designer  
Yuko Takanashi

This spread from a Japanese craft magazine reveals how a story that epitomizes discipline and organization benefits from silhouetted shapes. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means “time-honored wisdom of living.”



Vertical and horizontal rules clearly define areas containing headlines, introductions, and information. The instructional aspects of these pages are successful, but they are enlivened by the organic shapes of the silhouettes.



おいしいものは、端っこまでおいしい。手を抜かず、手間かけて、余さず食べる知恵と工夫。

「私の母はつくづくすごい人だったな、と思います。魚を煮たおつゆや、野菜を煮たおつゆをためておいて、合わせてお茶を飲んでいた」

何種類かの煮汁が混じり合った複雑さを増したおつゆ。それをたっぷり吸った切った花びらの味はさぞや……

「これが、お茶の本です」

始末とは、食べられるものは余すところなく使いきる知恵のこと。だしをとった後の昆布や削り粉を細かく削んだもので作るふりかけ。捨ててしまうような古漬けのたぐい、あの端っこを使って作る煮物。

その百端さんにもふきの葉伝説がある。捨てものとしていたふきの葉が、京都ではあると知らず、おいしくするために手間をかける、その心持も。

「京都の女の人、手間をかけるべきところはきちんとかけています。だし、地味な料理などは手早くおいしく心をかけています」

どう調理するか、それぞれの家で端をつかっていたという。

「なんでこういう知恵が、いまの娘さんになくなってしまったんです。ちりめん山椒なんかもそうです。たぐい山椒なんて、いっぺんに何かもったときの返しにもできるのに。『置きき』みたいな型（どうやら、キャミソール）着てみる、そうなるんじゃないか。河原町を歩いている娘さんたちを見ると、そう思ってしまう」

### たくあん の ぜいたく煮



材料(4人分) 古漬け沢庵1本、だし鰹魚1つかみ、たかのつめ2、3本、醤油カップ1、みりんカップ1/2、酒カップ1/2

作り方 沢庵は5mmほどの輪切りにし、水につけて塩出ししておく。時々、水を替えながら塩出したした沢庵を、ひたひたの水で洗い、水を絞す。だし、鰹魚、たかのつめ、醤油、みりん、酒を入れる。材料がふんばらないようなら、酒を足す。最初は強火で煮て、沸騰したら火を弱めて汁気がなくなるまで煮る。落とし蓋を使い、かき混ぜないように。

### ちりめん山椒



材料(4人分) ちりめん鰹魚400g、寒山椒カップ1、濃い口醤油150cc、酒250cc、みりん70cc

作り方 鰹魚はすべての調味料を入れ、中火で煮立てる。煮立ったら、ちりめん鰹魚を加えて火を弱め、煮詰めていく。煮詰まる直前に寒山椒を加えて火を止めてできあがり。「ちりめん山椒は寒山椒を早く入れすぎると色も青いも悪くなります。私は煮から一度はたくあん炊いておき、お茶におすき付けしたり、いただきもののお返しに使ったりしています」

### かつおと昆布の ふりかけ



材料(作りやすい分量) だしをとったあとの昆布、かつお節、砂糖小匙1、醤油小匙1、みりん小匙1、酒小匙1、白ごま小匙1

作り方 昆布は細かく刻み、かつお節と一緒に鍋に入れる。かつお節と昆布は乾かして、醤油、みりん、酒を加えて煮ばしで煮ながら強火で乾かす。煮ばしは3粒か4粒使うと煮やすい。汁気が引いてきたら白ごまを加えて火を止める。白ごまの代わりに乾燥した昆布は乾燥させる。冷凍庫に入れば2週間ほどは保存できる。「私の場合、ここで使うかつお節は、さんで削ったものです。ほんと、おいしいんです」

### ふきの葉の佃煮



材料(作りやすい分量) ふきの葉3把分、みりん大匙2、酒大匙3、醤油カップ1/2、ちりめん鰹魚1つかみ

作り方 ふきの葉は、よく洗っておく。たっぷりの湯で色よくゆでる。あまりゆすぎないうちに引きあげたら、20分ほど水にさらし、かたく絞って水気を切る。このまま、削りかたれと醤油だけでいい。佃煮にするときは、調味料をすべて合わせて中火にかけ、ふきの葉とちりめん鰹魚を加える。「煮詰まる、4粒使い、かき混ぜながら、ぼろぼろになるまで炒めてください」

### みしじみの 炊いたん



材料(4人分) しじみ(むき身) 400g、酒100cc、みりん20cc、砂糖大匙1、醤油大匙3、水50cc、お味噌

作り方 しじみはざるに入れて何度も洗い流す。砂を充分に洗い、水気を切って鍋に入れ、調味料と水を加え、お味噌をのせる。酒と水を足して中火にかけ、煮立ったらアクを取る。アクを取ったら中火のまま煮汁がなくなるまで煮る。「琵琶湖の湖産品の身が小ぶりのしじみで炊くとおいしいんですが、最近では輸入物に押されてしまってます。なかなか……」



落とす蓋はコープホルダー、広げると片側になる。

上「かつお節はここまで小さくなるまで削って使います。削るのはいくらでも削っています」中・右下の昆布の端、打ち出しが削り切れるほど削いておくと、すき焼きに大活躍。下「ごまはよく洗いますよ。切るにも端にもコブがあります」



Rules create an additional grid within the magazine grid. Alignments are clear and clean. Varying shapes lend a sense of movement to the disciplined and hierarchical spreads.

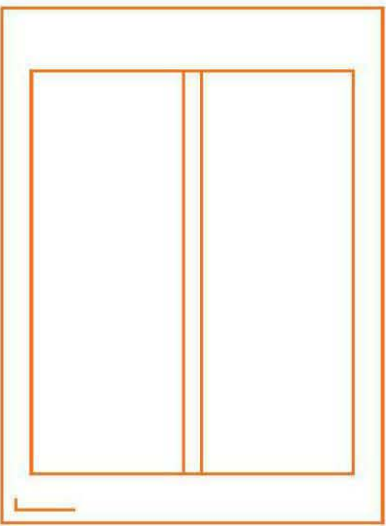


首藤さんは多めに炊いて袋に入れて保存している。



ORGANIC SHAPES

77. Let Instinct Rule



As in nature, structure and variation are important elements in design. A project that required a clearly defined columnar grid can benefit from the interruption of a silhouette or apparently random graphics.

Formal elements are crucial in transmitting a message clearly, but natural and whimsical aspects of a design will make the communication memorable and delightful as well as understandable. It's more than okay to amuse as well as inform.

Straightforward, tempered typography for running text is punctuated by splatlike shapes containing headlines. An old-fashioned clip art bird provides an additional cheeky organic moment.

Project  
Poster

Client  
Philadelphia University

Design  
The Heads of State

Birdseed Typography  
Jason Kernevich,  
Dustin Summers, and  
Christina Wilton

Photography  
Christina Wilton

A poster announcing a lecture series at Philadelphia University School of Design and Media mixes media with wit.



OPPOSITE PAGE: A large rectangular image sits above a no-nonsense, three-column grid. That's the formal part. The typography is handmade by creating letter-shaped negative space out of a tidy rectangle formed from seeds.



# 2008 SPRING LECTURE SERIES

**PHILADELPHIA**  
**UNIVERSITY**  
**SCHOOL OF DESIGN**  
**AND MEDIA**

*Graphic Design*

**CHRISTOPH NIEMANN**

Thursday, April 10th, 7:00 p.m.

Tuttleman Center Auditorium

Co-sponsored by AIGA Philadelphia

*Industrial Design*

**PAUL HAIGH**

Light : Space : Material

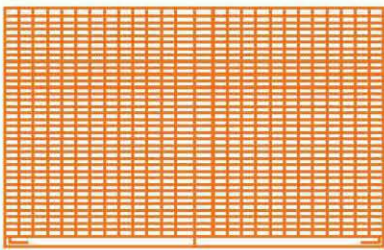
Friday, April 11th, 6:00 p.m.

Gutman Library Media Room





# 78. Set Up a System



A versatile system allows different sizes, shapes, and information to work in numerous configurations.

## PIONEERS

Ellen Lupton notes that the Swiss grid pioneers Josef Müller-Brockmann and Karl Gerstner defined a design

“programme” as a set of rules for constructing a range of visual solutions. Lupton nails the crucial aspects of Swiss design. “The Swiss designers used the confines of a repeated structure to generate variation and surprise. A system allows for both dense and spacious pages within the same project.



This systematic grid allows the page to be broken into halves, thirds, and quarters; it can also be subdivided horizontally.

The strong grid controls image sizes and supports variations.

Project

étapes: magazine

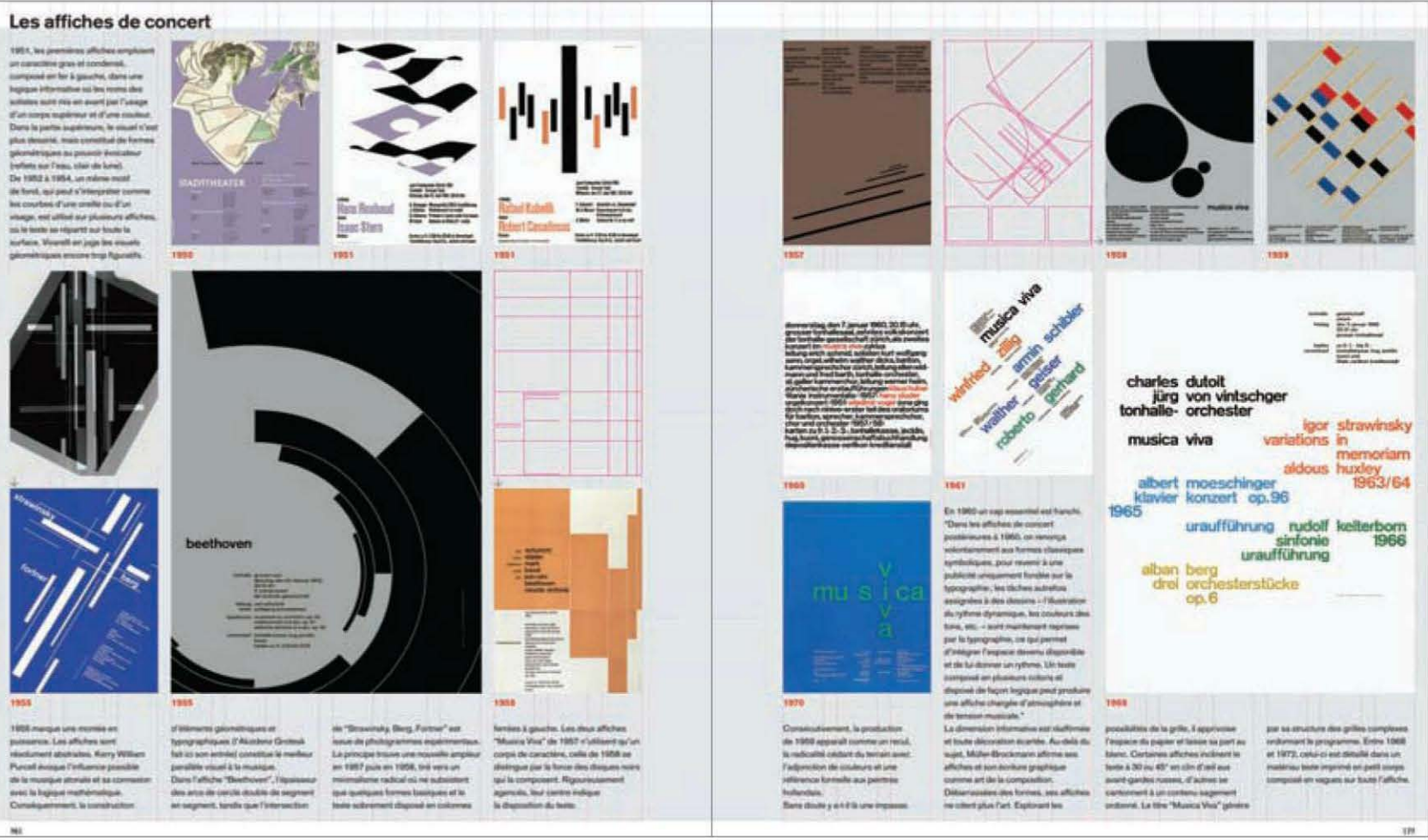
Client

Pyramyd/étapes: magazine

Design

Anna Tunick

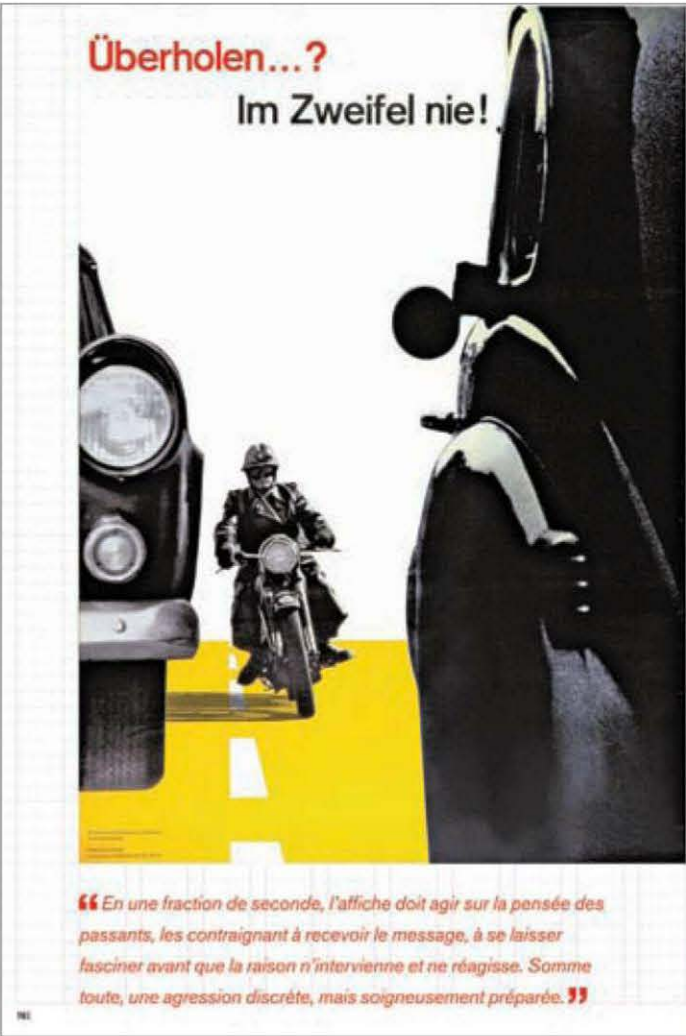
This magazine article employs a flexible system in its visual review the work of the great gridmeister Josef Müller-Brockmann.





Strict grids do not preclude excitement. Arresting images and rhythmic placement create variation and surprise.

This spread shows how the grid can easily accommodate a sidebar and illustrates how the grid can also support a page with ample white space.



est capable de remonter en cause profonde. Malgré le succès de son style illustratif, il suit que les progrès dans cette voie sont déterminés par des talents artistiques dont il se sent dépourvu. Le dessin, le plaisir de créer le goût de la nouveauté surprenante et la joie de la communication spontanée satisfactions personnelles du graphiste, ne sont pas le langage formel le plus apte à répondre aux aspirations de l'époque, à qui les lois du design et d'un graphisme objectif semblent plus adaptées. La vision nouvelle du mouvement à l'illustration réside dans le fait qu'aucune illustration ne répond totalement les problèmes que pose le travail. La conception illustrative à elle seule ne rend pas l'indispensable caractère documentaire de la publicité et confère au dessin une note personnelle qui ne s'harmonise pas avec le style publicitaire moderne. En 1950, la commande de la salle de concert (Tonhalle-Gesellschaft) de Zurich contribue à ce virage déterminant. Samuel Hirschi, secrétaire du lieu, y programme des compositeurs modernes et cherche à actualiser le lieu. Les deux hommes trouvent une unité solide et durable grâce de vingt-cinq ans, suivent après eux, le graphiste ne y explorent les possibilités de l'abstraction et de l'art de la construction typographique. La relation du graphiste à la musique, qu'il estime l'art le plus abstrait, y a certainement sa part de responsabilité. Mélanie, épouse d'un violoniste, il pousse ses élèves à s'y intéresser et invite dans ses cours des compositeurs comme John Cage. Autre domaine d'investigation, l'art concret, dont l'adoption est sensible dans les affiches pour le festival Jazz Festwoche ou la programmation Musica Viva, organisée chaque année au Tonhalle et dans les lieux de la ville. Les plus grandes œuvres d'art nous impressionnent par leur équilibre, leur harmonie et leurs proportions, tout ce qui peut être mesuré. En 1960, il cesse de vivre les formes de l'art moderne et met en place sa propre écriture: la composition d'affiches enluminées typographiques. Expressions artistiques, ces travaux sont pourtant vus comme un cas à part par leur auteur; au lieu de moderniser la communication visuelle, le design graphique et la publicité pour accroître leur efficacité et inscrire leurs formes dans le temps présent. Dans cette perspective, ils sont aussi un territoire d'exploration formelle et d'expérimentation sur la fonction informative de l'affiche et les possibilités de la grille. Autant de découvertes, qui transforment en principes, rassemblent la matière de ses livres et de ses discours.

**nationalité, objectivité et efficacité**  
Les progrès sont et restent déterminés par des créateurs susceptibles de pressentir, ou trouver des tensions latentes, les possibilités nouvelles et de les transformer en certitudes visuelles. La parution des écrits de Müller-Brockmann coïncide avec les tournants de son parcours professionnel. En 1956, il entreprend un voyage en Amérique, donne des conférences aux États-

## Philosophie de la grille et du design

L'usage de la grille comme système d'organisation est l'expression d'une certaine attitude en ce sens qu'il démontre que le graphiste conçoit son travail dans des termes constructifs et orientés vers l'avenir.

C'est l'expression d'une éthique professionnelle, le travail du designer doit avoir l'évidence, l'objectivité et l'esthétique qualité du raisonnement mathématique.

Son travail doit être la contribution à la culture générale dont il constitue lui-même une partie.

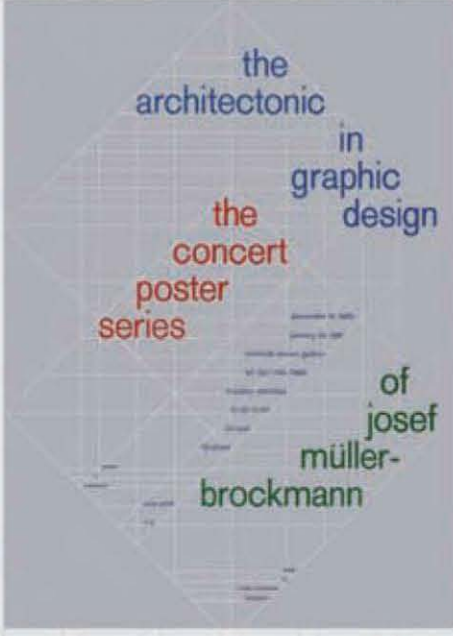
Le design constructiviste qui est capable d'analyse et de reproduction peut influencer et relever le goût d'une société et la façon dont elle conçoit les formes et les couleurs.

Un design qui est objectif, engagé pour le bien-être collectif, bien composé et raffiné constitue la base d'un comportement démocratique. Un design constructif signifie la conversion des lois du design en solutions pratiques. Un travail accompli de façon systématique, en accord avec des stricts principes

formels, permet ces exigences de droiture d'intelligibilité et l'intégration de tous les facteurs eux aussi vus pour la vie sociopolitique. Travailler avec un système de grille implique la soumission à des lois valables universellement.

L'usage du système de grille implique la volonté de systématiser, de clarifier; la volonté de pénétrer à l'essentiel, de concentrer; la volonté de cultiver l'objectivité au lieu de la subjectivité; la volonté de rationaliser les modes de production créative et techniques; la volonté d'intégrer des éléments de couleur, de forme et de matière; la volonté d'accomplir la domination de l'architecture sur l'espace et la surface; la volonté d'adopter une attitude positive et visionnaire; la reconnaissance de l'importance de l'éducation et les effets du travail conçu dans un esprit constructif et créatif.

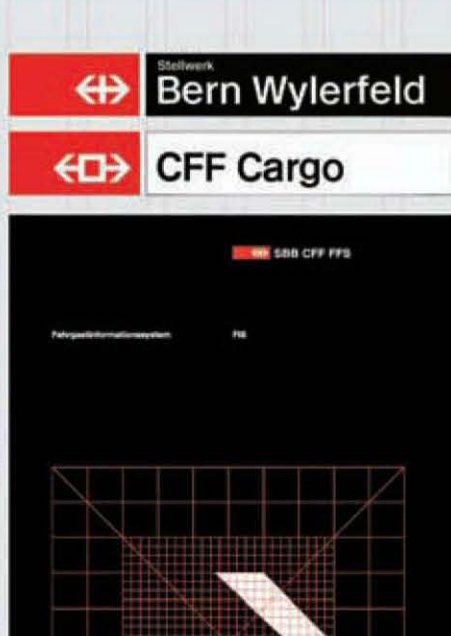
Tout travail de création visuelle est une manifestation de la personnalité du designer. Il est marqué de son savoir, de son habileté et de sa mentalité. — Josef Müller-Brockmann



Unis, visite le Mexique et prend des contacts à New York, où il songeait à s'établir, devant la difficulté pour la Suisse à reconnaître et à laisser s'épanouir ses talents, du fait de son esprit de villageois et de paysans. Il retourne finalement à Zurich, où il prend la suite de son professeur à l'école des arts et métiers, Ernst Keller, et met en place la revue qu'il songeait à monter depuis 1955: Une publication pour un graphisme rationnel et constructif pour contre les excès d'une publicité irréaliste et pseudo-artistique que je voyais autour de moi. Animée et éditée avec Richard Paul Lobse, Carlo Vivarelli et Hans Neuberg, la revue Neue Grafik ("Graphisme actuel"), éditée en allemand, anglais et français approximatif, comptera dix-huit numéros publiés jusqu'en 1965. D'abord approchés, des personnalités comme Armin Hoffman ou Emil Ruder sont écartées, leurs productions étant jugées trop diversifiées par le quartier de puristes. Une idéologie formelle et fonctionnelle se met en place. Les trois mots-clés en sont rationalité, objectivité et efficacité: Tenais vu à apprécier l'Altezeit Grotzsch davantage que ses successeurs Helvetica et Univers. Il est plus expressif et ses

bases formelles sont plus universelles. La fin du "e", par exemple, est une diagonale qui produit des angles droits. Dans le cas de Helvetica et de l'Univers, les terminaisons sont droites, produisant des angles aigus ou obtus, des angles subjectifs. Après la Seconde Guerre mondiale et le désordre nazi, le graphisme espère un retour à l'harmonie et ambitionne un rôle constructeur. La subjectivité du dessin est écartée au profit de l'objectivité de la photo et de la construction. Les règles de la nouvelle typographie constituent avec le fr à gauche une dynamique vers le progrès technique et social: La symétrie et l'axe central sont ce qui caractérise l'architecture fasciste. Le modernisme et la démocratie rejettent l'axe. Le savoir-faire du designer se précise et quitte la théorie pour passer à l'épreuve du réel au service des entreprises: Un design constructif signifie la conversion des lois du design en solutions pratiques. C'est dans ce sens que s'oriente son premier livre Problèmes d'un artiste graphique, dont la publication en 1961 correspond à son départ de l'école des arts et métiers de Zurich, où il n'est pas parvenu à installer son enseignement. Dix ans plus tard, il publie une Histoire de la communi-

cation visuelle et (avec sa seconde épouse) une Histoire de l'affiche, qu'il organise de nouveau avec l'affiche constructiviste en ligne de mire et l'efficacité en lieu et place de l'expressivité: En une fraction de seconde, l'affiche doit agir sur la pensée des passants, les contraignant à recevoir le message, à se laisser fasciner avant que la raison n'intervienne et ne réagisse. Somme toute, une agression discrète mais soigneusement préparée. Quatre ans plus tôt, Müller-Brockmann a fondé avec trois associés l'agence Müller-Brockmann & Co, qui intègre la publicité dans son activité régulière, aux côtés de l'identité visuelle, la signalétique et la communication culturelle. Au terme de dix années supplémentaires, en 1981, il publie son ouvrage de référence: Raster-system für die



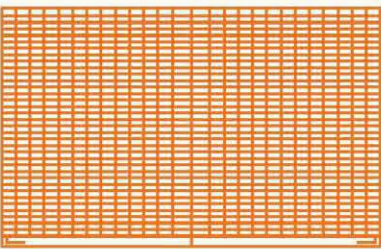
programme d'identité, de signalétique et d'informations visuelles des chemins de fer suisses (SBB), assorti de recommandations typographiques (un Helvetica modifié). Le gabarit permet de garantir l'unité visuelle du système dans le temps et d'en tirer bénéfice sur une multiplicité de supports, respect réalisés par Müller-Brockmann & Co et Peter Quiniger, créés en 1955 par le même design prior.

vision visuelle et (avec sa seconde épouse) une Histoire de l'affiche, qu'il organise de nouveau avec l'affiche constructiviste en ligne de mire et l'efficacité en lieu et place de l'expressivité: En une fraction de seconde, l'affiche doit agir sur la pensée des passants, les contraignant à recevoir le message, à se laisser fasciner avant que la raison n'intervienne et ne réagisse. Somme toute, une agression discrète mais soigneusement préparée. Quatre ans plus tôt, Müller-Brockmann a fondé avec trois associés l'agence Müller-Brockmann & Co, qui intègre la publicité dans son activité régulière, aux côtés de l'identité visuelle, la signalétique et la communication culturelle. Au terme de dix années supplémentaires, en 1981, il publie son ouvrage de référence: Raster-system für die

visuelle Gestaltung. Ses expérimentations dans les affiches du Tonhalle ainsi que son récent travail pour les chemins de fer suisses lui ont permis de forger une théorie mais aussi une éthique de la grille. Derrière son apparence de manuel technique, l'ouvrage est un manifeste. Le livre est introduit par un texte sur la philosophie de la grille et du design (voir encadré) qui conclut par un renvoi à l'individualité du créateur: Tout travail de création visuelle est une manifestation de la personnalité du designer. Il est marqué de son savoir, de son habileté et de sa mentalité. Les progrès qu'il contient et propose ne seront pas perçus comme les choix déterminés d'un graphiste ou comme des règles parfois compassées proposées à la profession, mais plus souvent



# 79. Use Weights and Measures



A gridded piece with Swiss design foundations can make a lot of text a delight to read. This system visually broadcasts information so that it reads loud and clear. Multicolumn grids can contain copious

amounts of information and accommodate images and color boxes for sectional information. The system also allows for variation; what is left out enhances the material that is put in.

Project  
Subscription brochure

Client  
Jazz at Lincoln Center

Design  
Bobby C. Martin Jr.

Typography readably wrangles a rich offering of programs.

7 GREAT SERIES. 7 GREAT EXPERIENCES!



1  
LCJO SERIES

**Lincoln Center Jazz Orchestra with Wynton Marsalis**  
4 Concerts  
Rose Theater, 8pm

**COLTRANE**  
SEPTEMBER 14, 15 & 16, 2006  
Blue tranes run deeper. Ecstatic and somber, secular and sacred, John Coltrane's musical sermons transform Rose Theater into a place of healing and celebration with orchestrations of his small group masterpieces "My Favorite Things," "Giant Steps," "Naima," and more. Join us as the LCJO with Wynton Marsalis marks the 80th year since the birth of one of

2  
JJ SERIES

**Jazz Jam**  
4 Concerts  
Rose Theater, 8pm

**WYNTON AND THE HOT FIVES**  
SEPTEMBER 28, 29 & 30, 2006  
Hearts beat faster. It's that moment of pure joy when a single, powerful voice rises up from sweet polyphony. Louis Armstrong's Hot Five masterpieces—"West End Blues," "Cornet Chop Suey," and others—quicken the pulse with irresistibly modern sounds. Wynton Marsalis, Victor Goines, Don Vappie, Wycliffe Gordon, and others re-imagine the recordings that defined jazz, and then bring that pure joy to the debut of equally timeless new music inspired by the original.

**RED HOT HOLIDAY STOMP**  
DECEMBER 14, 15 & 16, 2006  
Tradition gets fresher. When Santa and the Mrs. get to dancin' the "New Orleans Bump," you know you're walking in a Wynton Wonderland—a place where joyous music meets comic storytelling. Wynton Marsalis, Herlin Riley, Dan Nimmer, Wycliffe Gordon, Don Vappie, and others rattle the rafters with holiday classics swung with Crescent City style. Bells, baby. Bells.

**THE LEGENDS OF BLUE NOTE**  
APRIL 26, 27 & 28, 2007  
Bop gets harder. The music is some of the best ever made—Lee Morgan's *Cornbread*, Horace Silver's *Song for My Father*, Herbie Hancock's *Maiden Voyage*—all wrapped up in album cover art as bold and legendary as the music inside. The LCJO with Wynton Marsalis debuts exciting and long-overdue big band arrangements of the best of Blue Note, complete with trademark cracklin' trumpets, insistent drums, and all manner of blues.

**IN THIS HOUSE, ON THIS MORNING**  
MAY 24, 25 & 26, 2007  
Tambourines testify. It's that sweet embrace of life—sometimes celebratory, sometimes solemn—rising from so many houses on so many Sundays. We mark the 15th anniversary of Wynton's first in-house commission, a sacred convergence of gospel and jazz that

3  
MM SERIES

**Music of the Masters**  
4 Concerts  
Rose Theater, 8pm

**FUSION REVOLUTION: JOE ZAWINUL**  
OCTOBER 27 & 28, 2006  
Grooves ask for mercy, mercy, mercy. Schooled in the subtleties of swing by Dinah Washington, keyboardist Joe Zawinul brought the fundamentals of funk to Cannonball Adderley, the essentials of the electric to Miles Davis, and carried soul jazz into the electric age with his band Weather Report. Now the Zawinul Syndicate takes us on a hybrid adventure of sophisticated harmonies, world music rhythms, and deeply funky grooves. Mercy.

**BEBOP LIVES!**  
JANUARY 26 & 27, 2007  
Feet tangle and neurons dance. Fakers recoil, goatees sprout, and virtuosos take up their horns. Charlie Parker and Dizzy Gillespie set the bebop revolution in motion, their twisting, syncopated lines igniting the rhythms of jazz. Latter day fakers beware as the legendary James Moody and Charles McPherson, the alto sax voice of Charlie Parker in Clint Eastwood's *Bird*, raise battle axes and swing.

**CECIL TAYLOR & JOHN ZORN**  
MARCH 9 & 10, 2007  
Souls get freer. Embark on a sonic voyage as the peerless Cecil Taylor navigates us through dense forests of sound—percussive and poetic. He is, as Nat Hentoff proclaimed, "a genuine creator." The voyage banks toward the avant-garde as John Zorn's *Masada* with Dave Douglas explores sacred and secular Jewish music and the "anguish and ecstasy of klezmer." Musical wanderlust will be satisfied.

**THE MANY MOODS OF MILES DAVIS**  
MAY 11 (Kisior/blanchard) & MAY 12 (Payton/Miller), 2007  
Change gets urgent. "I have to change," Miles said, "It's like a curse." And so his trumpet voice—tender, yet with that edge—was bound up in five major movements in jazz. The LCJO's Ryan Kisior opens with bebop and the birth of the cool. GRAMMY®-winner Terence Blanchard interprets hard bop and

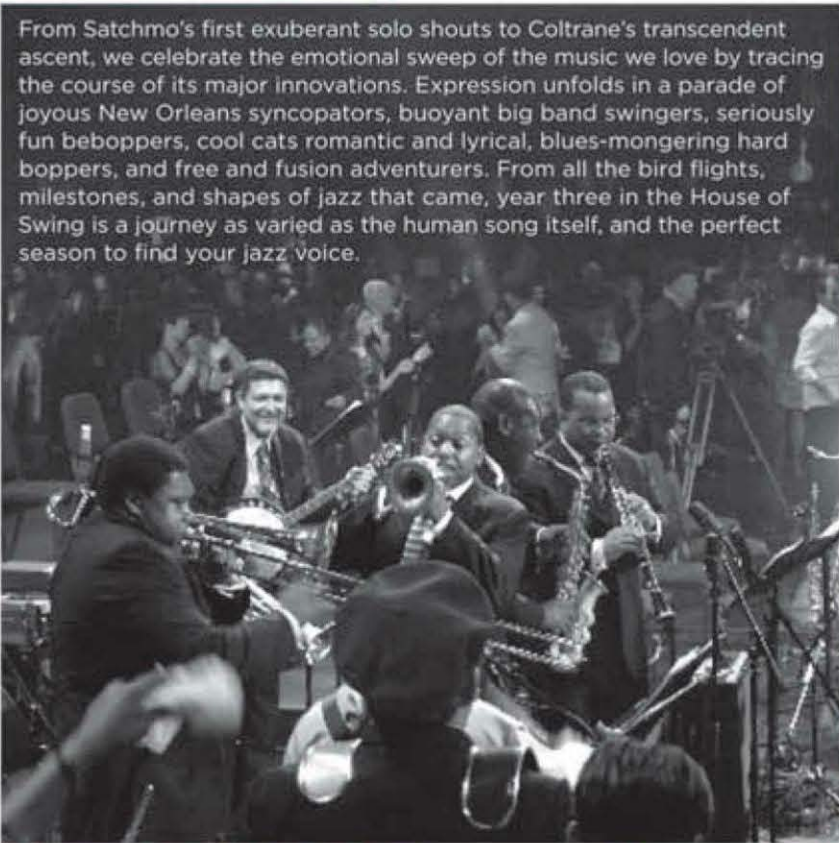
DETAIL (ABOVE) AND OPPOSITE PAGE: This brochure shows a controlled variation of weights, leading, labels, heads, and deks. Hierarchy is clean and clear. Color modules signal the seven different series. The typography within each color module is clear and well

balanced, with sizes and weights that clearly denote the series information. The color modules are successful subset layouts within the overall layout of the brochure. Within the modules, an elegant choice of typefaces and alignments act as minibanners.



## JAZZ AT LINCOLN CENTER'S 06-07 SEASON

From Satchmo's first exuberant solo shouts to Coltrane's transcendent ascent, we celebrate the emotional sweep of the music we love by tracing the course of its major innovations. Expression unfolds in a parade of joyous New Orleans syncopators, buoyant big band swingers, seriously fun beboppers, cool cats romantic and lyrical, blues-mongering hard boppers, and free and fusion adventurers. From all the bird flights, milestones, and shapes of jazz that came, year three in the House of Swing is a journey as varied as the human song itself, and the perfect season to find your jazz voice.



### 7 GREAT SERIES. 7 GREAT EXPERIENCES!



**2** NEW SERIES

**Jazz Jam**  
4 Concerts  
Rose Theater, Sun

**WYNTON AND THE HOT FIVES**  
Jazz Jam, Sun 6-10-06  
Hot Five reuniting. It's that moment of pure joy when a single, powerful voice rises up from a group of five. Wynton Marsalis and his Hot Five reuniting. It's that moment of pure joy when a single, powerful voice rises up from a group of five.

**RED HOT HOLIDAY STOPP**  
Jazz Jam, Sun 6-10-06  
Tradition gets fresh. When Santa and the Mrs. get to dance the "New Orleans Bump," you know you're watching a Wynton Marsalis-led band where power music meets classic holiday tunes.

**THE LEGENDS OF BLUE NOTE**  
Jazz Jam, Sun 6-10-06  
Big gets tender. The music is some of the best ever made. Lyle Mays' (Commonwealth) tribute to the Blue Note label is a masterpiece of music-making.

**IN THIS HOUSE, ON THIS MORNING**  
Jazz Jam, Sun 6-10-06  
Tenderhouse. It's that sweet embrace of life—sometimes celebratory, sometimes solemn—rising from so many houses on so many mornings. We mark the 10th anniversary of Wynton's first in-house commission, a sacred convergence of spirit and jazz that gave rise to a new sound.

**GERSHWIN**  
Jazz Jam, Sun 6-10-06  
Musical get blue. Composer's first book looking around jazz like a cat around a globe of soup. "said legendary conductor Walter D'Sa, "leading for it to exist so that they could enjoy it without burning their tongues."

**JAZZ AND ART**  
Jazz Jam, Sun 6-10-06  
Sound breeds color. The spirit of a blue-toned style transcends out musical canvas, inspired by the Museum of Modern Art's collection, the LCDJ with Wynton Marsalis performing the music that moved Mondrian, Boudin, Pollock, and others to celebrate their art with the rhythmic energy of jazz.

**THE SONGS WE LOVE**  
Jazz Jam, Sun 6-10-06  
Perfection endures. They are arranged to perfection. "April in Paris" arranged by Bill Davis, "Summertime" by Gil Evans, and many more—and they're not the soundtrack, celebrating the variety, making the music magical. The LCDJ with Wynton Marsalis plays some of the greatest arrangements of our favorite songs—beating and beating, sophisticated and simple—and reminds us all again how great music becomes legendary.

**3** NEW SERIES

**Music of the Masters**  
4 Concerts  
Rose Theater, Sun

**FUSION REVOLUTION: JOE ZAWINUL**  
Jazz Jam, Sun 6-10-06  
Grooves and funk. Joe Zawinul, a true pioneer, a true innovator, a true master. He's the man who brought the funk to jazz, and he's the man who brought jazz to funk.

**BEBOP LIVES!**  
Jazz Jam, Sun 6-10-06  
Fast tempo and bebop dance. Talented, creative, and innovative. The bebop revolution is not just a musical movement, it's a way of life. It's a way of thinking, a way of feeling, a way of being.

**Cecil Taylor & John Zorn**  
Jazz Jam, Sun 6-10-06  
Soul gets free. Taylor and Zorn are a true pioneer, a true innovator, a true master. They're the man who brought the avant-garde to jazz, and they're the man who brought jazz to the avant-garde.

**THE MANY MOODS OF MILES DAVIS**  
Jazz Jam, Sun 6-10-06  
Change gets urgent. "I have to change," Miles said. "It's like a junkie." And so he fought, and he won. He's the man who brought the electric to jazz, and he's the man who brought jazz to the electric.

**JOHN AT LINCOLN CENTER**  
Jazz Jam, Sun 6-10-06  
Jazz at Lincoln Center. It's the man who brought the jazz to the world, and he's the man who brought the world to the jazz.

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**4** NEW SERIES

**Afro-Latin Jazz Orchestra**  
with Arturo O'Farrill  
3 Concerts  
Rose Theater, Sun

**BESO VALDES**  
Jazz Jam, Sun 6-10-06  
Hector Valdes. He's a true pioneer, a true innovator, a true master. He's the man who brought the Afro-Latin to jazz, and he's the man who brought jazz to the Afro-Latin.

**STANDARDS GET FRESH**  
Jazz Jam, Sun 6-10-06  
Standards get fresh. Every so often a new voice stands up and proclaims itself, but few do so with such burning depth and understanding as the new Orleans jazz family.

**WILLIE NELSON SINGS THE BLUES**  
Jazz Jam, Sun 6-10-06  
Blues get democratic. He's got the right to sing the blues. He's got the right to sing the blues. He's got the right to sing the blues.

**CUBANA BE CUBANA BOY**  
Jazz Jam, Sun 6-10-06  
Cubans get hot. The music is some of the best ever made. Lyle Mays' (Commonwealth) tribute to the Blue Note label is a masterpiece of music-making.

**DIANNE REEVES**  
Jazz Jam, Sun 6-10-06  
Soul gets free. Taylor and Zorn are a true pioneer, a true innovator, a true master. They're the man who brought the avant-garde to jazz, and they're the man who brought jazz to the avant-garde.

**DARIN ATWATER GOSPEL**  
Jazz Jam, Sun 6-10-06  
Soul gets free. Taylor and Zorn are a true pioneer, a true innovator, a true master. They're the man who brought the avant-garde to jazz, and they're the man who brought jazz to the avant-garde.

**WHAT IS AN ARRANGER?**  
Jazz Jam, Sun 6-10-06  
Bass and reeds. How do 15 strings of woodwind come together in perfect harmony? How does the standard become fresh again? These are the questions that the arranger asks.

**WHAT IS LATIN JAZZ?**  
Jazz Jam, Sun 6-10-06  
Rhythm becomes everything. What happens when you put a little Latin in your jazz? As Latin jazz pioneer Mongo Santamaria explained, "You talk with rhythm, you talk with rhythm, you talk with rhythm."

**HOW DO WE CREATE JAZZ MOODS?**  
Jazz Jam, Sun 6-10-06  
Moods matter. Jazz is more than a mood. It's a way of life. It's a way of thinking, a way of feeling, a way of being.

**5** NEW SERIES

**Singer Over Manhattan**  
4 Concerts  
The Allen Room  
7:30pm & 9:30pm

**STEPHANIE JORDAN & THE WESS ANDERSON QUARTET**  
Jazz Jam, Sun 6-10-06  
Standards get fresh. Every so often a new voice stands up and proclaims itself, but few do so with such burning depth and understanding as the new Orleans jazz family.

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**6** NEW SERIES

**Singer & Swinger**  
3 Concerts  
The Allen Room  
7:30pm & 9:30pm

**COLTRANE/HARTMAN**  
Jazz Jam, Sun 6-10-06  
Life gets tender. Between the grooves of a deeply complex, recording that stands as the pinnacle of vocal and instrumental harmony, John Coltrane and Johnny Hartman were relaxed and electric, muscular and gentle.

**PAQUITO D'RIEVA**  
Jazz Jam, Sun 6-10-06  
Streamline. The jazz world's most famous clarinetist, Paquito D'Rivera is a true pioneer, a true innovator, a true master.

**STANDARDS GET FRESH**  
Jazz Jam, Sun 6-10-06  
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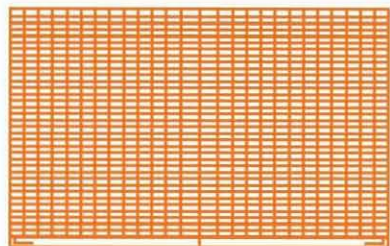
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## 80. Use Helvetica



In 2007, Helvetica's fiftieth anniversary helped make this classic and clean sans serif typeface a star. Why is Helvetica so clearly associated with the Swiss grid? Aside from its name, tweaked from *Helvetia*, the Latin name for Switzerland, the functional lines of the face originally christened as Neue Haas Grotesk, worked in tandem with the orderly grids that defined modernism in the 1950s.



A thin, elegant weight of Helvetica can look quiet yet sophisticated.

Various showings  
of Helvetica

Client

- Designcards.nu by Veenman Drukkers
- Kunstvlaai/Katja van Stiphout

Photos

Beth Tondreau

Helvetica can be used in a range of weights and sizes. The medium and bold weights often signal a no-nonsense, nonfrivolous approach.

The thinner weights nod to simplicity, luxury, and a Zen quietness. When you choose a typeface for your project, keep in mind its weights and sizes and what they say.



**K\_nst** | Art Pie International  
**VI\_..** | **A.P.I.**

**Win 1000 euro**

Een boek navertellen  
 op video in precies  
 één minuut of kom  
 naar de Kunstvlaai A.P.I.  
 bij de stand van The One Minutes en  
 maak hier jouw boek in één minuut.  
 Van 10–18 mei 2008

Westergasfabriek  
 Haarlemmerweg 6-8  
 Amsterdam  
[www.kunstvlaai.nl](http://www.kunstvlaai.nl)

Varying weights function  
 as both emphatic and  
 matter of fact.



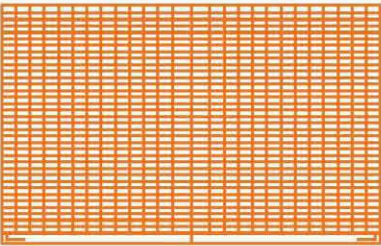
Clear letterforms made Helvetica the everyman of typography, but every man and woman will want to watch alignment and spacing!



Helvetica's no-nonsense features make it as typographically elemental as air and water.



81. Use Rules

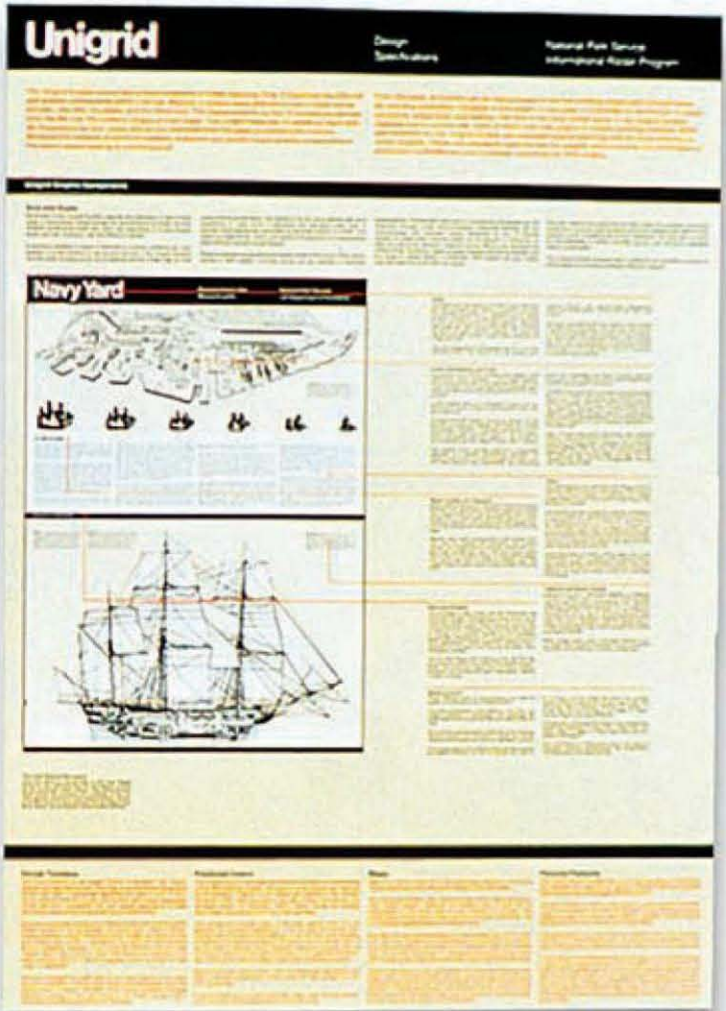
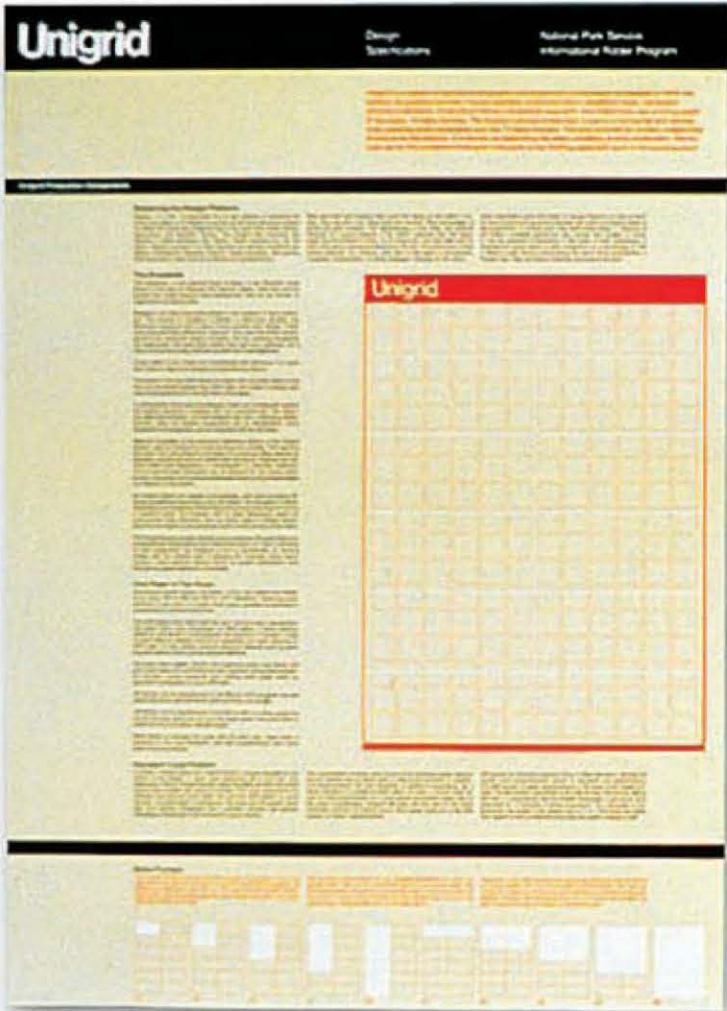


Rules are versatile.  
They can function as

- navigation bars
- containers for headlines
- grounding baselines for images
- separation devices
- mastheads



Home	Recent	News	Clients	Awards	Contact
United States National Parks Service Washington, DC Publications Program 1977		<i>In order to achieve better identification and financial savings through standardization of every aspect of the publications program, we designed a modular system that determined everything from the paper size to graphics to cartography and illustration.</i>			
Corporate Identity					1 of 3 ▶



Project  
www.vignelli.com

Client  
Vignelli Associates

Design  
Dani Piderman

Design Director  
Massimo Vignelli

A master of grids and rules,  
Massimo Vignelli shows his  
stripes on the Web.

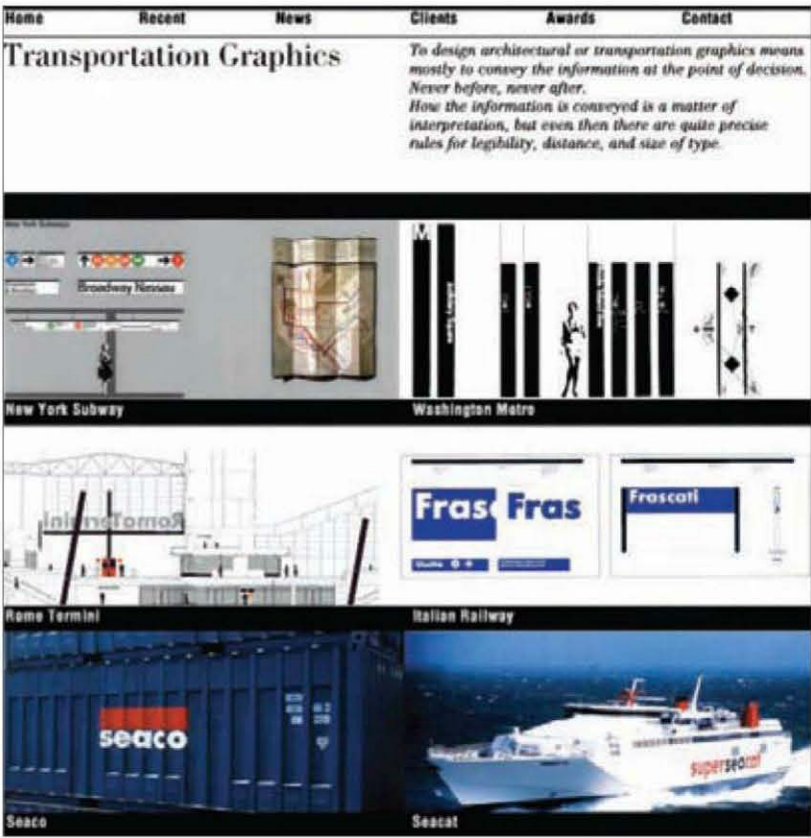


OPPOSITE PAGE TOP: Always consistent, Vignelli Associates' well-ordered work translates to the Web.

Rules of varying weights both separate and contain information.

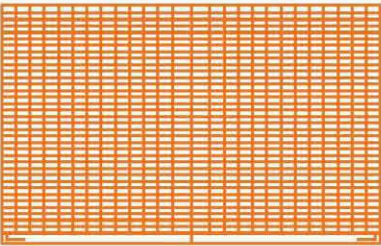


OPPOSITE PAGE BOTTOM: Headings set in Franklin Gothic Bold contrast with and complement Bodoni and Bodoni Italic, providing Swiss design with an Italian accent.





# 82. Employ Vertical and Horizontal Hierarchies



Dividing a page into clearly delineated areas can make stationery, forms, and receipts beautiful as well as utilitarian. Horizontal and vertical grids can

coexist successfully, ordering units of information in a way that differs from a more expected approach but contains all of the necessary elements.

Project  
Stationery receipt

Client  
INDUSTRIES Stationery

Design  
Drew Souza

The design of this receipt takes to heart Herbert Bayer’s method of treating an entire page as a surface to be divided.

IS

INDUSTRIES stationery

91 Crosby Street  
New York, NY 10012  
212.334.4447  
www.industriesstationery.com

ITEM NUMBER	DESCRIPTION	QUANTITY	PRICE	EXTENSION
11.150.3	Small Spiral Pads with Black cover/Colorfest pages-set of 3	1	16.50	16.50
71.120.2	SpiralSquare Notebook PopPrints Khaki	1	6.50	6.50
71.120.1	SpiralSquare Notebook PopPrints Blue	1	6.50	6.50

SALES RECEIPT

DATE  
4/8/2008

REFERENCE NUMBER  
80901

SALESPERSON  
CE

SOLD TO

SHIP TO

RETURN POLICY  
Merchandise may be returned for exchange or store credit within 14 days of purchase with the store receipt. Sale merchandise is non-returnable. All returns must be in saleable condition.

STORE HOURS  
Monday-Saturday 11:00-7:00  
Sunday Noon-6:00

MERCHANDISE TOTAL	29.50	SHIPPING		OTHER CHARGES		DISCOUNT		TAXABLE SUBTOTAL	29.50	SALES TAX	2.47	NON TAX SALES		TOTAL	31.97	AMOUNT PAID	31.97	BALANCE DUE	
-------------------	-------	----------	--	---------------	--	----------	--	------------------	-------	-----------	------	---------------	--	-------	-------	-------------	-------	-------------	--



OPPOSITE PAGE AND THIS PAGE: Employing horizontal and vertical hierarchies in one piece, the stationery system and receipt creates a clearly divided container for many chunks of data. Without the sales information, the receipt is a beautiful abstract composition. With the nuts-and-bolts info, the receipt is a functional system.

IS

INDUSTRIES stationery

91 Crosby Street  
New York, NY 10012  
212.334.4447  
www.industriesstationery.com

SALES RECEIPT

DATE

REFERENCE NUMBER

SALESPERSON

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DISCOUNT

TAXABLE SUBTOTAL

SALES TAX

NON TAX SALES

TOTAL

AMOUNT PAID

BALANCE DUE

SALES DRAFT

DATE

REFERENCE NUMBER

SALESPERSON

SOLD TO

DISCOUNT

MERCHANDISE TOTAL

SHIPPING

OTHER CHARGES

TAXABLE SUBTOTAL

SALES TAX

NON TAX SALES

TOTAL

AMOUNT PAID

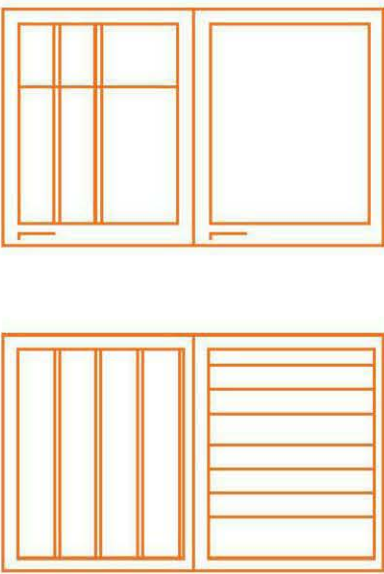
BALANCE DUE

PAID BY

PAID BY



# 83. Build in a Surprise



A tidy, almost-Swiss approach perfectly and clearly sets forth information for the reader. Tidiness is good. Clarity is good. Going beyond the solution is great. A well-ordered grid, with vertical columns and a readable system, can be modified simply by varying the type sizes. Large and small key words provide depth, as well as an unexpected burst of energy, in a highly organized spread.

In a project that includes a range of informational problems, a grid adds variation, clarity, and authority. A well-planned grid allows a designer to diversify page layouts and keep a coherent structure. Three columns can contain either a little information, such as headings only, or a lot, such as lists with heads and subheads.

Subtle but consistent, the three-column vertical grid recurs throughout the catalog, starting with the cover.

Project  
*Masters of Graphic Design*  
*Catalog Covers of UCLA*  
*Extension 2*

Client  
University of California,  
Los Angeles

Design  
AdamsMorioka, Inc.

Creative Director  
Sean Adams

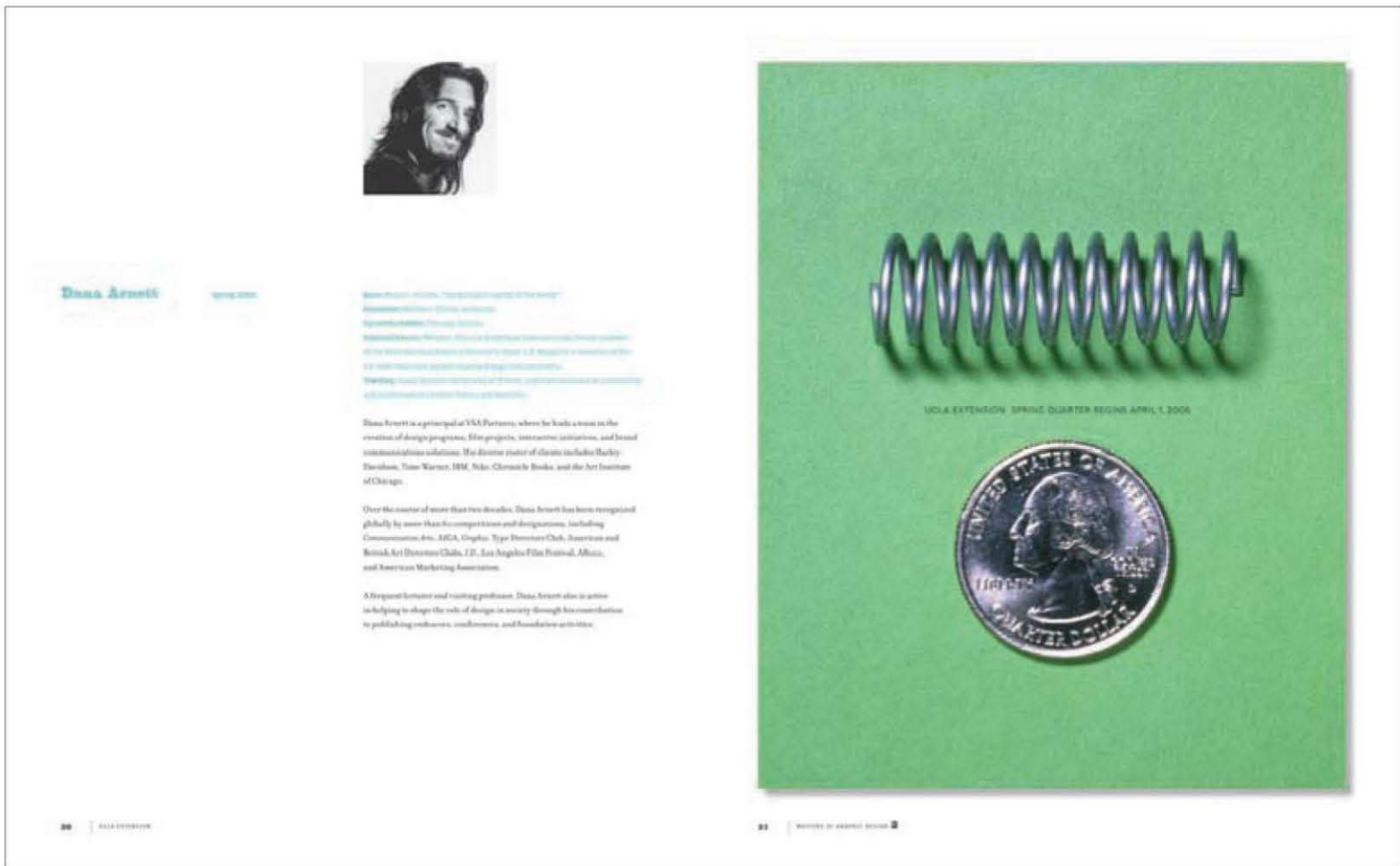
Designers  
Sean Adams, Monica Schlaug

Strong grid underpinnings support numerous layout variations in this catalog featuring catalog covers.



The three-column structure, which is clear in the heading for the spread, is a visual foil for the large, playful type that interrupts the Swiss serenity. The range of type sizes and emphases adds a surprising counterpoint and a touch of playful fresh air to the controlled columns.





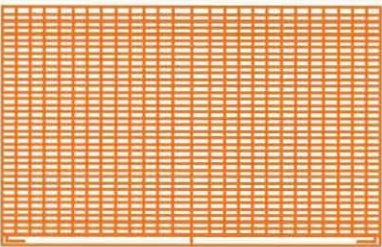
This spread shows the heart of the catalog. On the left page, three columns cleanly contain the name of the designer, the time frame, and the designer's photo and bio, while the right page features only the designer's catalog cover.

A strong system can support an additional method of organization. Here, the vertical columns become headings for the strong horizontal bands in the index of designers. Each horizontal band contains the name of a designer, thumbnails of the designer's work, and the name of the edition containing the work.

UCLA and UCLA Extension Administration and Academic Program Departments				Index			
UCLA Administration Norman Abrams, Acting Chancellor Scott Waugh, Acting Vice Chancellor				A			
Continuing Education and UCLA Extension Administration Cathy Sandeen, Dean David Menninger, Associate Dean Karim Cherif, Interim Associate Dean for Academic Affairs				Book 1		Book 2	
UCLA Extension Academic Program Departments				Adams, Sean			
American Language Center/English as a Second Language Programs William Gaskill Program Department Director Tara Newirth Program Department Associate Director				Angeli, Prime			
The Arts Linda Ivins Program Department Director				Arnett, Dana			
PROGRAM DIRECTORS				B			
Jeff Daniels Architecture, Interior Design Scott Hutchinson Design Communication Arts, Art History and Theory, Studio Arts, Photography Alexis Stiller Landscape Architecture Linda Ivins Creative Writing, Feature Film and Television Writing, Literature				Baer, Kim			
Business, Management, and Legal Programs Karin Chert Program Department Director				Baer, Raul			
PROGRAM DIRECTORS				Bierut, Michael			
Richard E. Barnes Financial Programs and International Business Kathy Chow Real Estate and Legal Programs Midge Claydon Leadership, Communication, and Marketing				Boyd, Douglas			
Education Linda Gibbons Program Department Director Carol Fox Acting Program Director, Adult and Vocational Education, Early Childhood and K-12 Education, CLAS, Reading Programs, Urban Intern Program							
Engineering, Information Systems, and Technical Management Frank Burns Program Department Director							
PROGRAM DIRECTORS							
Frank Burns Engineering, Technical Management, Computers and Information Systems Bill Goodin Engineering and Information Systems Short Courses, Technical Management Program							
Entertainment Studies and Performing Arts Jane Kagan Program Department Director Pamela Miller Program Director, Film, Television, Digital Entertainment Media, Entertainment Business and Management, The Art and Business of Music							
UCLA Extension Administrative Departments							
Humanities and Social Sciences, Sciences, Health Sciences Eve Huberfeld Program Department Director							
PROGRAM DIRECTORS							
Eve Huberfeld Humanities, Social Sciences, Innovation, Public Relations, Fund Raising, Continuing Education for Mental Health Professionals, Personal Development, Sciences, Health Sciences Regina Lark Humanities, Social Sciences, Languages, Interpretation and Translation Shelia King Fitness Instruction, Recreation, Physical Sports Conditioning							
UCLA Extension Administrative Departments							
Budget and Financial Services Michelle Stiles Director							
Distance Learning Director, Text Preparation, Instructional Design for Online Training and Education							
Facilities and Instructional Technology Linda Ivins Director							
Human Resources Joan Miller Director							
Management Information Systems Eli Cheng Director							
Marketing Mia Stangor Director, Marketing/Creative Services							
Student Services/Registrar Fred Churchill Director							
Public Policy Program Catherine Overstreet Program Director							
Pathway Eric Latham Executive Director							



# 84. Vary Sizes



Once an overall grid is determined, there is room to play with scale, space, size, and typography. Springing from the intent and importance of the text, the sizes of images and text can be dynamic or dull, depending on the amount of space the material needs.



Project  
**What Is Green?**

Client  
Design within Reach

Design  
Design within Reach Design

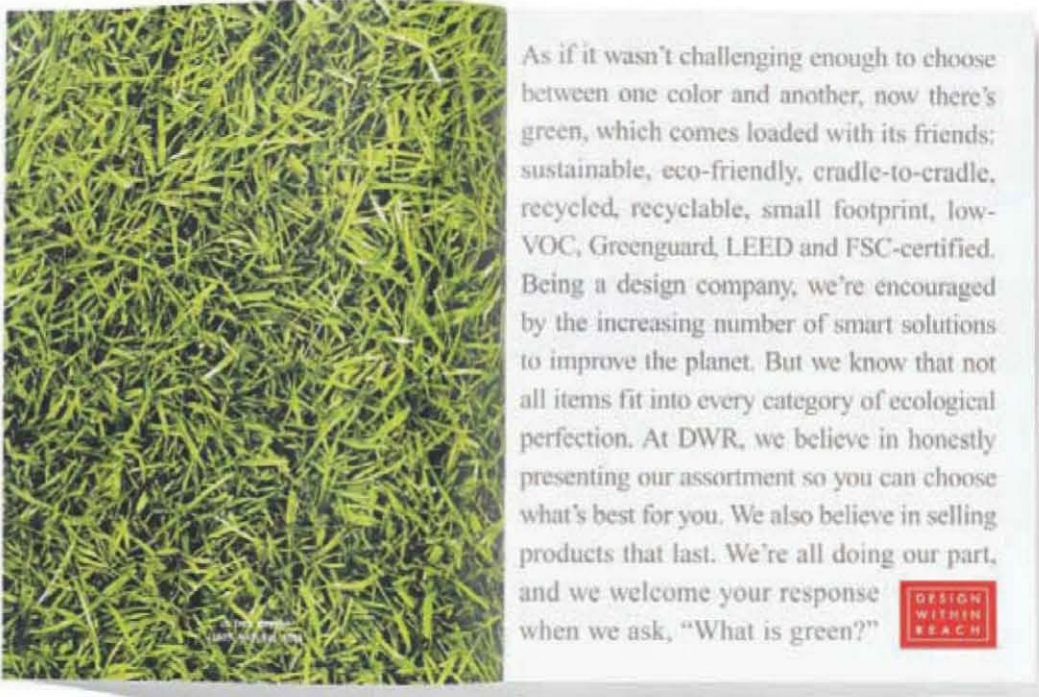
Creative Director  
Jennifer Morla

Art Director  
Michael Sainato

Designers  
Jennifer Morla, Tim Yuan

Copywriter  
Gwendolyn Horton

“Green-ness” and sustainability are hot (globally warmed) topics, addressed by many companies, including DWR, which has been ecologically conscious for years. The first thirteen pages of this project provide a sense of flow for a story with one related issue and a variety of layouts.



The image on this cover makes such an unmistakable statement that the typography can be minimized.

On the first page, the typography makes a statement—and a lengthy proclamation—filling the entire area of the grid.



In a dramatic shift of scale, the contents page employs a horizontal setup for easy flow. Leaders—rules, for example—direct the eye to the contents. Thumbnails act as quick signals for the content.





**The hand-brushing department at Emeco, U.S.A.**  
At Emeco, all aluminum waste is recycled, even the aluminum dust that's sifted out of the air.

**The upside of up-cycling aluminum: chairs for a lifetime or two.**  
When Emeco started making its aluminum chairs in 1944, you can be darn sure there wasn't a marketing brief that said, "Make it attractive to the eco-conscious community." Emeco had other things on its mind, namely how to make a chair withstand a torpedo blast. The irony is that Emeco chairs have become an outstanding example of what's commonly referred to as "green." To create the 1006 Navy Chair (1944), Emeco invented a 77-step process to safely the military's need for lightweight, corrosion-resistant chairs for destroyers and submarines. In the process, the company invented a method to make aluminum three times stronger than steel, and a chair so durable that it has an estimated lifespan of 150 years. Legend has it that Wilton Dingus, who founded Emeco in 1944, actually tossed a 1006 Navy Chair out the window of a six-story building. The people on the sidewalk below were a bit surprised, but the chair was fine, with the exception of a few scratches. Today, everything Emeco makes is still manufactured by hand using the same 77-step patented process. Emeco chairs and tables all begin with 80% recycled aluminum, which requires only 5% of the energy needed to produce virgin aluminum, and they're all made in Pennsylvania, U.S.A. Emeco's all-aluminum chairs and stools are built to last, and generations from now, when your great-great-grandchildren finally manage to wear out a chair that's tested to withstand 3,700 pounds of weight (big kids), the aluminum can be 100% recycled and made into something else. In recent years, Emeco has partnered with Philippe Starck, Norman Foster and others to create classic designs for a new century, and these collections are made in the same facility, using the same processes and by the same people who make everything else at Emeco. Perhaps Philippe Starck said it best when he explained that "working with Emeco has allowed me to use a recycled material and transform it into something that never needs to be discarded – a timeless and unbreakable chair to enjoy for a lifetime. It is a chair you never own, you just use it for a while until it is the next person's turn." On the next page you'll find Emeco chairs and stools, all of which contribute to LEED™ credit #4.2 Recycled Content (and credit #5.1 if shipped within 500 miles of Hanover, Pennsylvania). For the entire **Emeco Collection**, visit [emeco.com](http://emeco.com).

DESIGN WITHIN REACH: APRIL 2009 | 11

These layouts show the shifts in text sizes. Note that one spread has a very wide text measure, which is generally undesirable in text setting. In this case, however, style and message trump normal design precepts. If you want to read about the recycled aluminum chairs, you will. The payoff is that the description of the chairs is very pithy.

 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>1006 NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Emeco for Emeco, 1944, 100%	 <b>1006 NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Emeco for Emeco, 1944, 100%	 <b>1006 NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Emeco for Emeco, 1944, 100%
 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%
 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%
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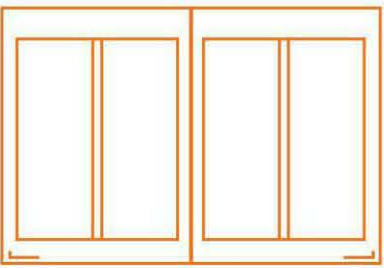
12 | WWW.DWJ.COM | 1.800.564.2222 | DESIGN WITHIN REACH STUDIOS

 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%
 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%
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 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%	 <b>NAVY CHAIR, BRUSHED ALUM.</b> DESIGNER: Philip Starck for Emeco, 1944, 100%

FOR 240 STYL, 2004 PHOTOS AND ADDITIONAL CHAIRS AND STOOLS, VISIT [WWW.EMECO.COM](http://WWW.EMECO.COM) | 13



# 85. Let the Photo Do the Talking



When you have a fabulous photo, don't wreck it. Sometimes the best solution is to make a photo as large as possible, crop very little or avoid cropping

altogether, and leave the image free of surprinted type or graphic gimmicks. In other words, relate it to your grid, but, otherwise, let it have its day.

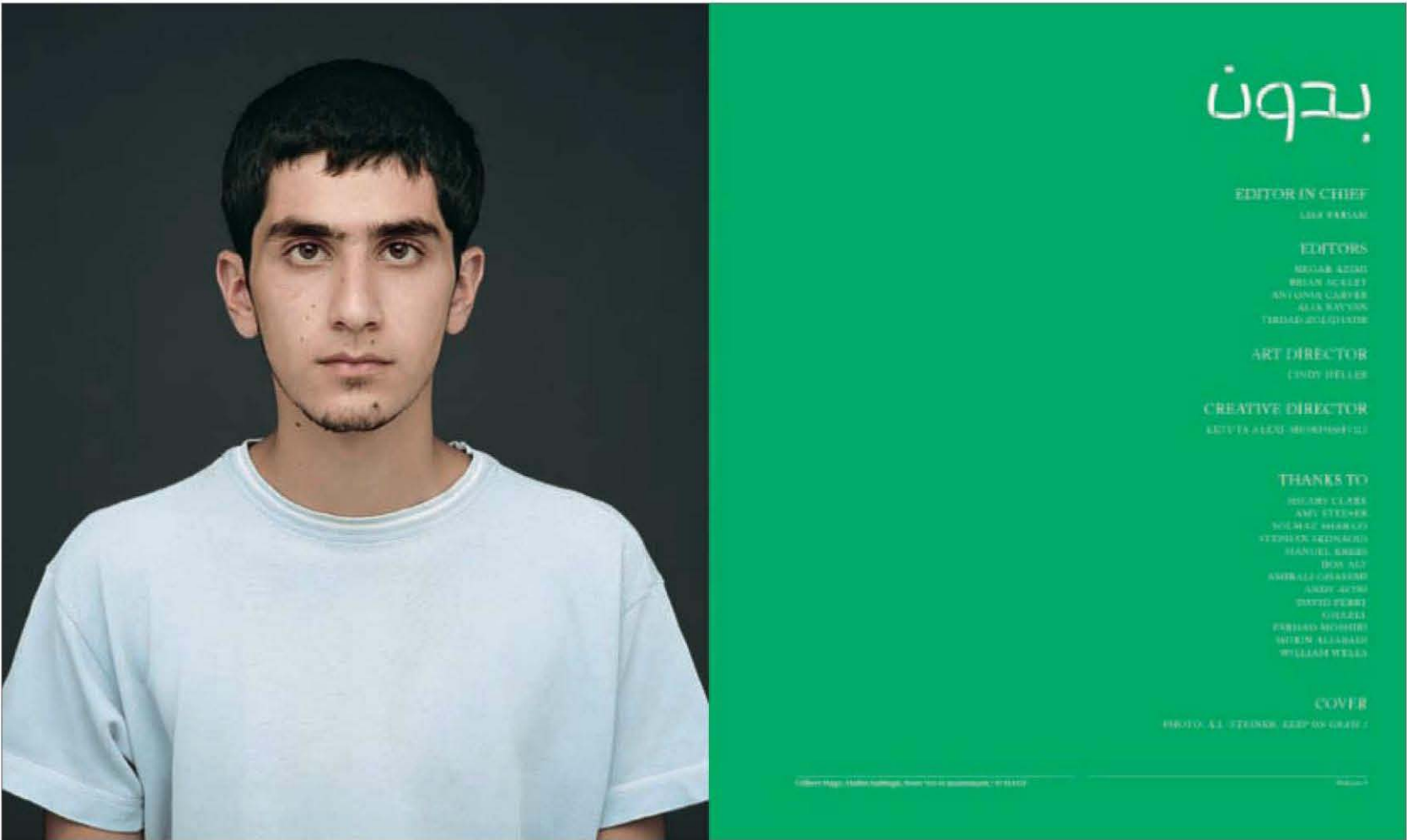
Project  
Magazine

Client  
*Bidoun*

Creative Director  
Ketuta-Alexi Meskhishvili

Designer  
Cindy Heller

Photographers  
— Gilbert Hage (portraits) and  
Celia Peterson (laborers)



THIS PAGE AND OPPOSITE PAGE: There is no need to do anything to these photos, which speak volumes on their own without graphic devices.



82 Tunisia

## Cautious Radicals

Art and the invisible majority

By Annette Carver

At the 2005 Sharjah Biennial, artist Peter Stiefel attempted to get himself burned. Taking inspiration from the notices placed by employers in local newspapers, *Scouring the names, nationalities, passport numbers and mug shots of ex-employees*, Stiefel requested that the biennial's organizing body fire him and announce his occupational demise in the same way. Other potential employers—presumably those organizing another biennial in the UAE—would be hiring him “at their own risk and responsibility.” At the same time, the biennial would write Stiefel a recommendation letter “acknowledging his reliable services as an artist,” which would be freely available to visitors to the biennial.

The artist's conceit turned out to be more potent than the proposed work itself. In keeping with the generally taboo nature of discussion surrounding the rights of the Gulf's underclass of foreign maids and laborers, the biennial organizers declined to go along with Stiefel's ruse. During the exhibition, he showed two panels of text—one a narrative explaining his concept and the outcome, the other a page from a local newspaper with advertisements placed by “sponsors” of Sri Lankans and Pakistanis who had “absconded from duty” and were therefore now outside the employer's responsibility.

For Gulf-based biennial visitors, Stiefel's project was audacious in its attempt to query the region's strict racial and financial hierarchy of workers' rights. (Since the biennial, new legislation has begun to address both the rights of the employee in the transfer of sponsorship and the prerogative of sponsors to impose the customary six-month ban—from the country, and/or from working for a competing company—on some employees.)

As he describes it, Stiefel attempted to establish a connection between the smallest minority in the UAE, that of the immigrant artist, and the largest, the immigrant laborer (about two-thirds of the UAE's work force comes from abroad, and about a quarter of all expats work as unskilled laborers for construction companies.) Stiefel concluded that the “two parallel lines of the biennial artist and the Pakistani worker never cross, and that is the paradox of the paradox: that even at an imaginary point, within an artwork, it's impossible to establish a connection.”

Despite being the largest segment within the UAE population, the foreign working class remains by and large a faceless majority, known only to the wealthy minority through increasingly bulimic local media stories. Every week, the usually self-censoring UAE newspapers detail gory tales of trafficking, suicide, and rape; of false promises made by dubious foreign employment agencies and mounting debts; of dehydration while working in extreme summertime heat and humidity; of industrial accidents and loan sharks; of depressed, desolate labor camps. The Indian Embassy's official list of its functions includes such grisly tasks as “processing applications received for providing free air tickets by Air India/Indian Airlines for transportation of dead bodies of destitute/stranded/abandoned Indian nationals.”

In many ways, the situation faced by the Gulf's legions of indentured laborers is mirrored worldwide, from Chinese cockle-pickers in the UK to Mexican meatpackers in US abattoirs. But the particular state of affairs in Dubai, with its rapid growth and surface profligacy, takes a microscope to what's vaguely termed globalization.

Tunisia 83

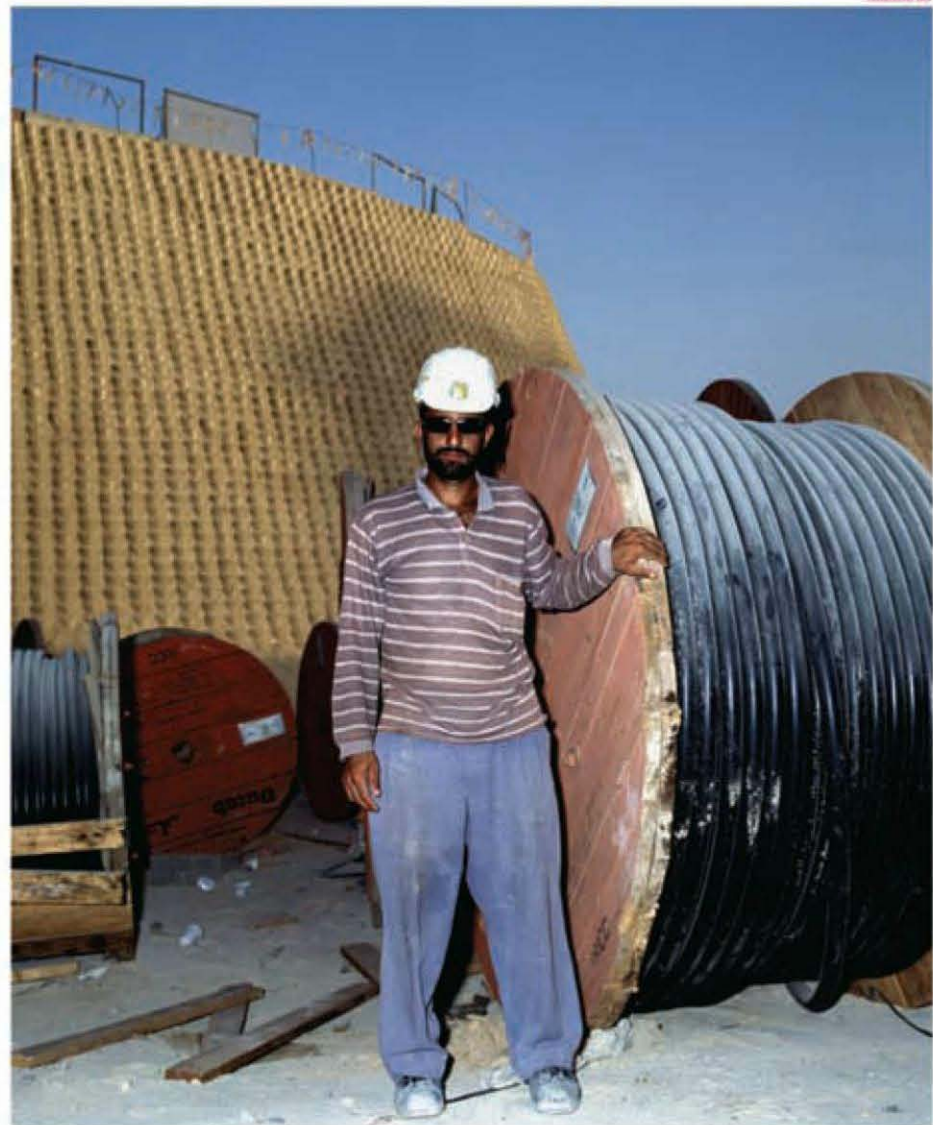


Photos of laborers in Dubai by Colin Freeman, 2005, courtesy of Colin Freeman and artist's estate

84 Tunisia

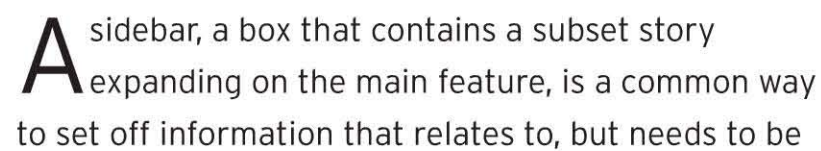


Tunisia 85





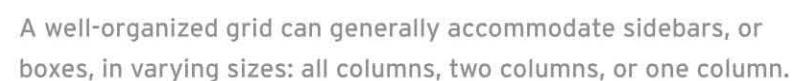
## 86. Set It Off with Sidebars



Project  
**Nikkei Architecture**

Design  
ar

172 ■ Layout Essentials





## 労務費動向

### 【鉄筋・型枠・左官工事】 職人不足で鉄筋、型枠工事は市況上伸

建築工事の着工数は、昨年に比べてマンション、オフィスビルともに増増傾向にあり堅調に推移している。鉄筋工、型枠工の専門事業者は底堅い工事需要、材料費の値上がり、職人不足などを背景に、安値受注を回避し契約価格の改善に努めており、市況は上伸基調に転じている。今後も首都圏を中心に大型物件を担え、繁忙期の開始が迫るため市場には先高感が強い。

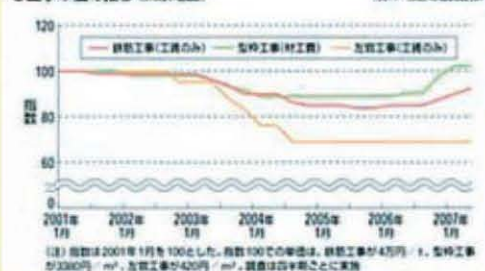
一方、左官工事は外壁パネルなどユニットによる仕上げが中心となったことから需要は減少している。業者の減業が続き、一部に職人が不足する状況が見られるものの、工事費が上昇するまでは至っていない。



建設物価調査会  
建設調査一課  
総務主任  
木谷 彰利

#### ●工事単価の推移(東京地区)

(資料:建設物価調査会)



#### ●建物種別別にみた受注動向指数の推移



から労務単価も上昇している。アンケート調査では、資材単価はどでもないが、労務単価が値上がりしたとの回答が多かった。

目立つのは「鉄筋工」と「型枠工」。「非常に値上がり」と「やや値上がり」と回答した建設会社の割合を足すと、「鉄筋工」が59.4%、「型枠工」が74.2%を占める。

「専門工事会社も職人の数が足りない。信用力の低い施工会社の工事は単価を上げてでも引き受けたがらない」(大手建設会社の担当者)という状況だ。型枠工事では、減少した土木工事から需要が旺盛な建築工事に職人が移っている。

ところが、工事需要が増えても、左官工事は状況が異なる。外壁パネルなどのユニットによる仕上げが多くなってきたことから、需要自体が減少してきた。そのため、鉄筋工や型枠工と同様に職人の数は減っているものの、工事単価は横ばい傾向。

建設物価調査会の調査によると、鉄鋼・金属類や木材は、世界的な市況の影響を受けて、資材単価の上昇は続く見込み。労務単価も、鉄筋や型枠工事では今後の工事需要を見越して、値上げ基調にある。今後も建設コストは上昇しそうだが、建築需要の増減を示す「受注動向指数」は1ポイント下がった。(森下 慎一)

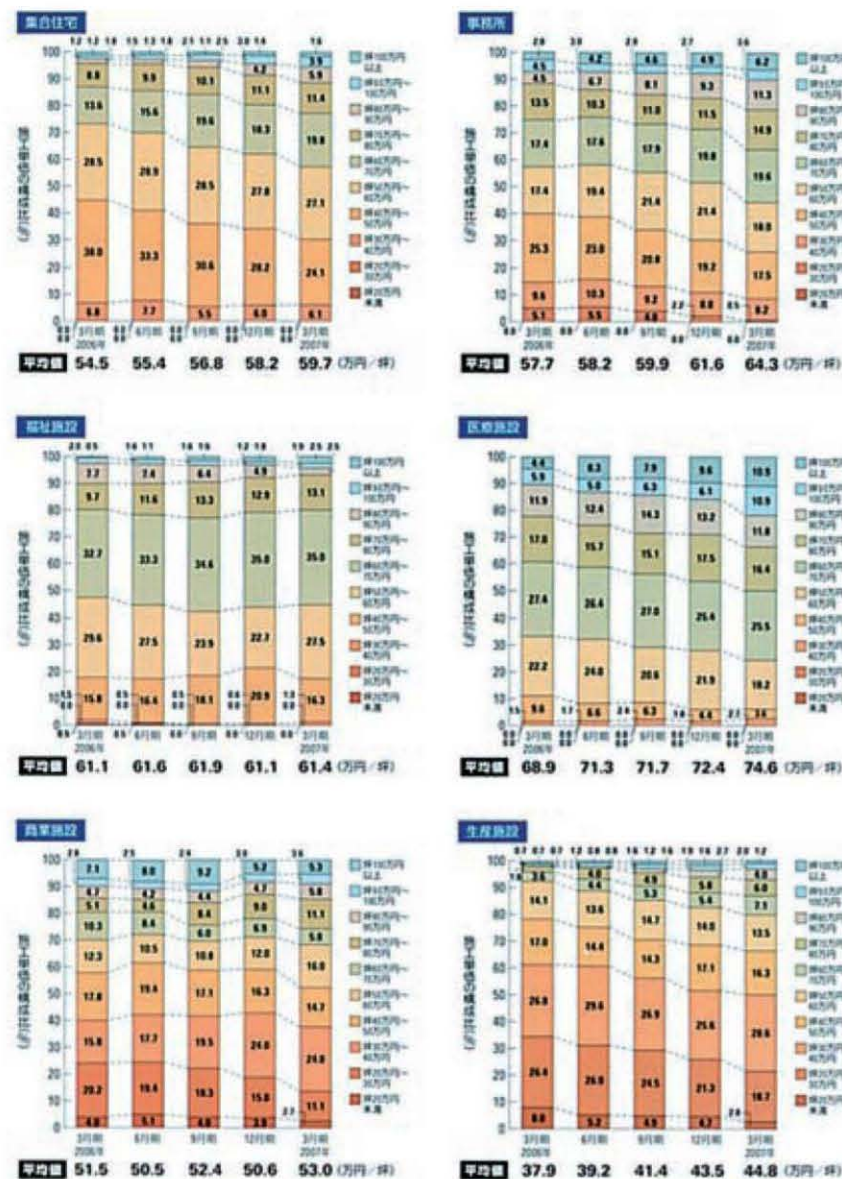
#### 図表の見方

(調査概要は103ページを参照)

▶図表にのける各期のデータは、特記なき限り、直近1年(4四半期)の集計値を使用している。例えば、「2007年3月期」は2006年4月～2007年3月、「2006年12月期」は2006年1月～2006年12月を表す。  
▶施工単価は設備や外構などの工事費も含む総工費(消費税は除く)を法定延べ床面積で除した値で、建設会社の受注段階の価格。

## COST&PRICE/コスト&プライス

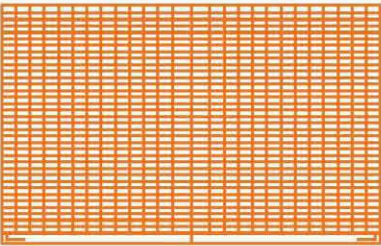
### ●建物種別別にみた施工単価の構成比の推移



Often, the boxes or sidebars function as discrete designs, but they always relate graphically to the main story by using common colors, typefaces, or rules.



# 87. Observe Masters



Making a close study of the work of graphic pathfinders can result in layouts that are similar to the work of the masters and yet offer fresh interpretations of grid systems. Layouts designed as an homage, with echoes of original Swiss masters, can have a fresh feeling thanks to a deep and basic understanding of the overall precepts rather than a slavish copying of specific elements.

Project  
*étapes*: magazine

Client  
Pyramyd/*étapes*: magazine

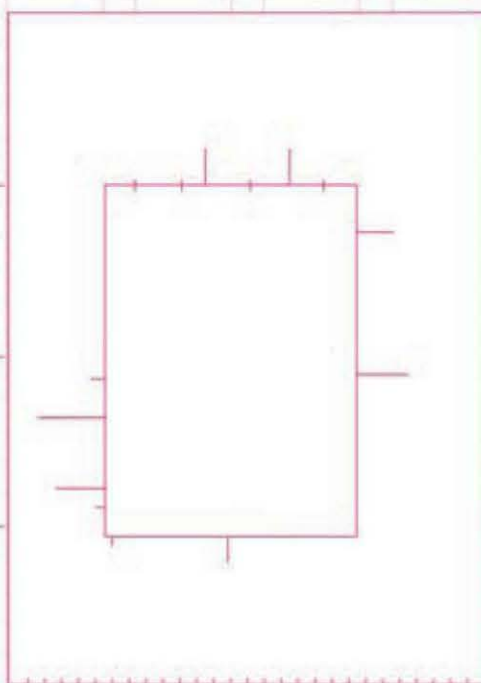
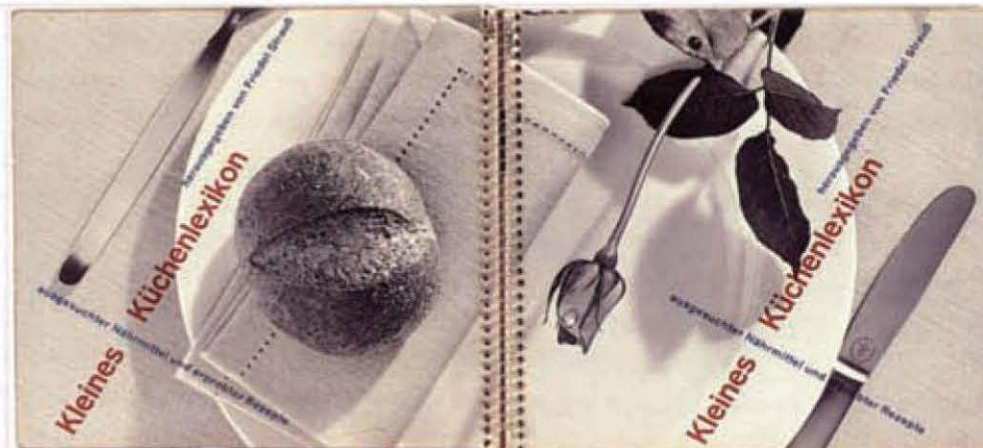
Design  
Anna Tunick

A spread from a magazine article about the designer Josef Müller-Brockmann is a trove of grid basics, from the chronology of his life to book jackets and seminal images.





“Plus la composition des éléments visuels est stricte et rigoureuse, sur la surface dont on dispose, plus l'idée du thème peut se manifester avec efficacité. Plus les éléments visuels sont anonymes et objectifs, mieux ils affirment leur authenticité et ont dès lors pour fonction de servir uniquement la réalisation graphique. Cette tendance est conforme à la méthode géométrique. Texte, photo, désignation des objets, sigles, emblèmes et couleurs en sont les instruments accessoires qui se subordonnent d'eux-mêmes au système des éléments, remplissent, dans la surface, elle-même créatrice d'espace, d'image et d'efficacité, leur mission informative. On entend souvent dire, mais c'est là une opinion erronée, que cette méthode empêche l'individualité et la personnalité du créateur de s'exprimer.”



comme des recettes appliquées par défaut. Phénomène encore appuyé par la structure des logiciels de PAO, qui recourent au gabarit comme point de départ à l'édition de tout document. L'efficacité radicale de l'abstraction sera quant à elle escamotée au profit d'effets plus spectaculaires et moins préoccupés.

#### Ceci dit, au boulot

Depuis ses débuts de scénographe, Müller-Brockmann a réalisé un grand nombre de travaux, seul ou à la tête de son agence (1965-1984): scéno-

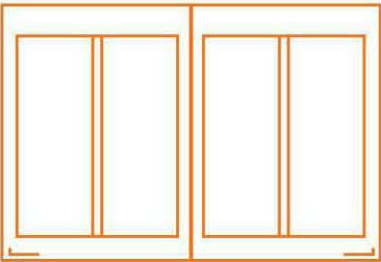
graphies d'expositions didactiques ou commerciales, identité, communication et édition (brochures, publicités et stands) d'entreprises pour des fabricants de carton (L. + C: lithographie et cartonnage, 1954 et 1955), de machines-outils (Elmag, 1954), de machines à écrire (Addo AG, 1960) pour des fournisseurs de savon (CWS, 1958) de produits alimentaires (Nestlé, de 1956 à 1960) ou pour la chaîne de magasins néerlandais Bijenkorf (1960). En 1962, il décroche d'importants contrats auprès d'entreprises allemandes: Max Weishaupt (systèmes de chauffage) et Rosenthal

"Zürcher konkrete kunst", affiche pour une exposition d'art concret, référence implicite à l'œuvre "Allianz" par Max All. 1979. ↑ "Kleines Küchenlexikon", livre de cuisine, 1956.

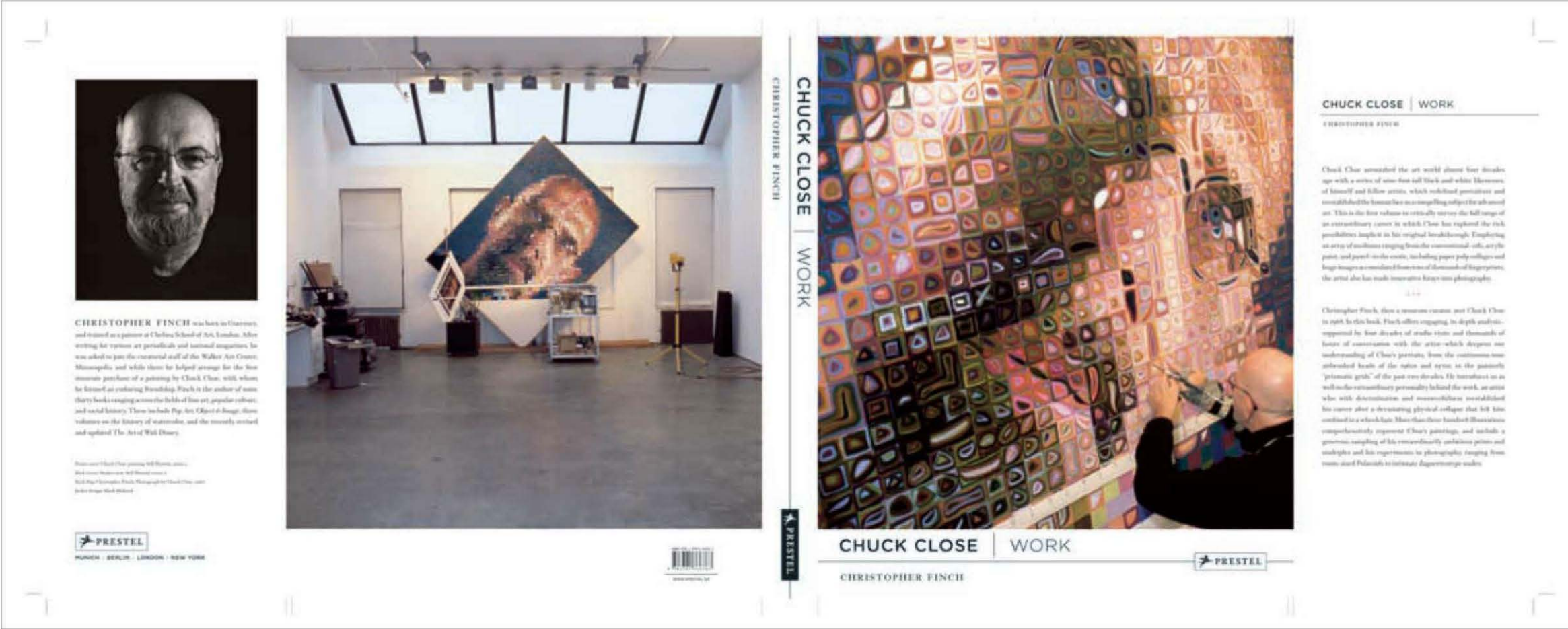
Astute observation of Müller-Brockmann's work results in a rich design that is an intelligent homage as well as an independent study.



# 88. Blow It Up



Grids can overwhelm a project and become an overriding force, or they can be subtle underpinnings that, in the words of one author, contribute “a layout that is elegant, logical, and never intrusive.”



Project  
**Chuck Close | Work**

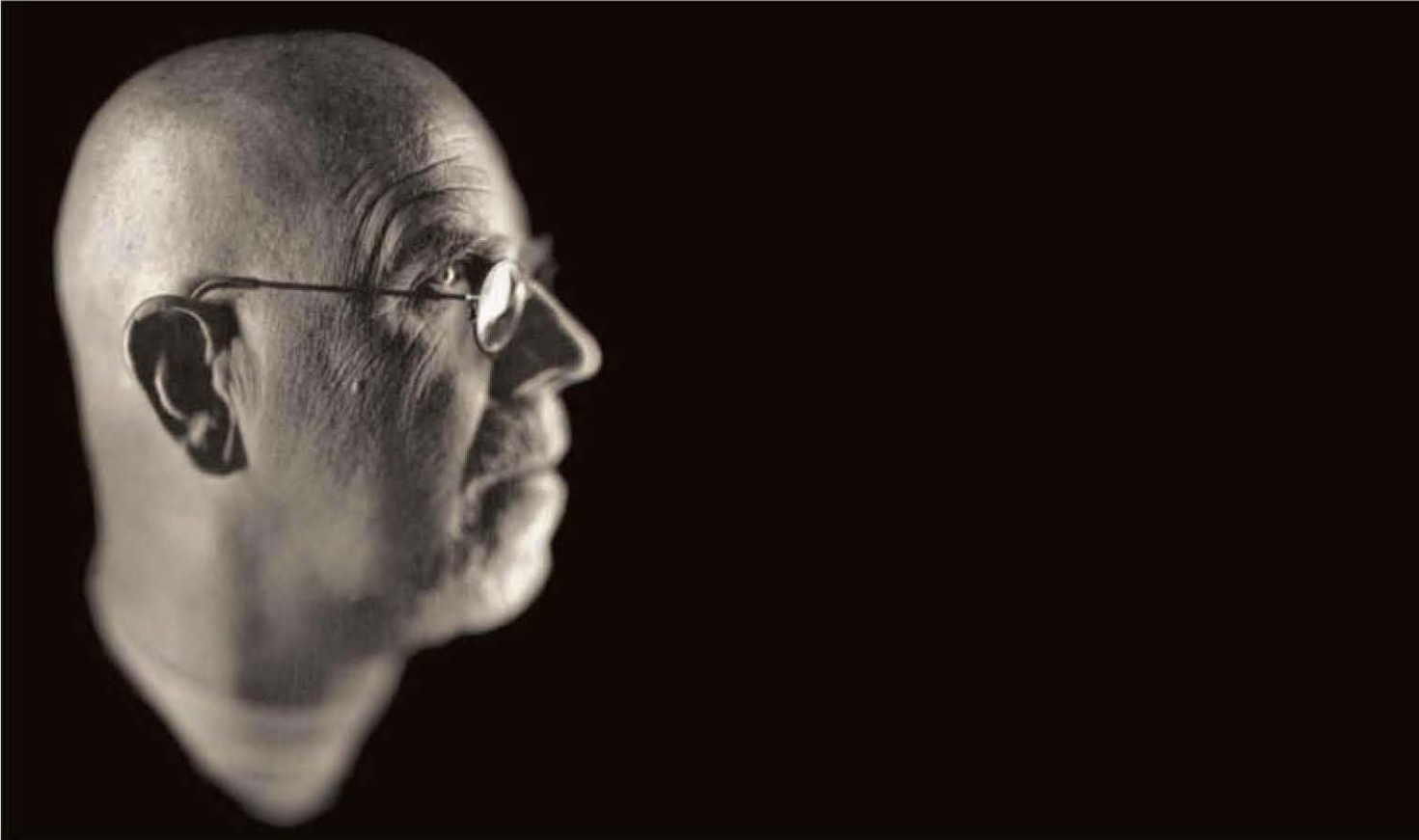
Client  
**Prestel Publishing**

Design  
**Mark Melnick**

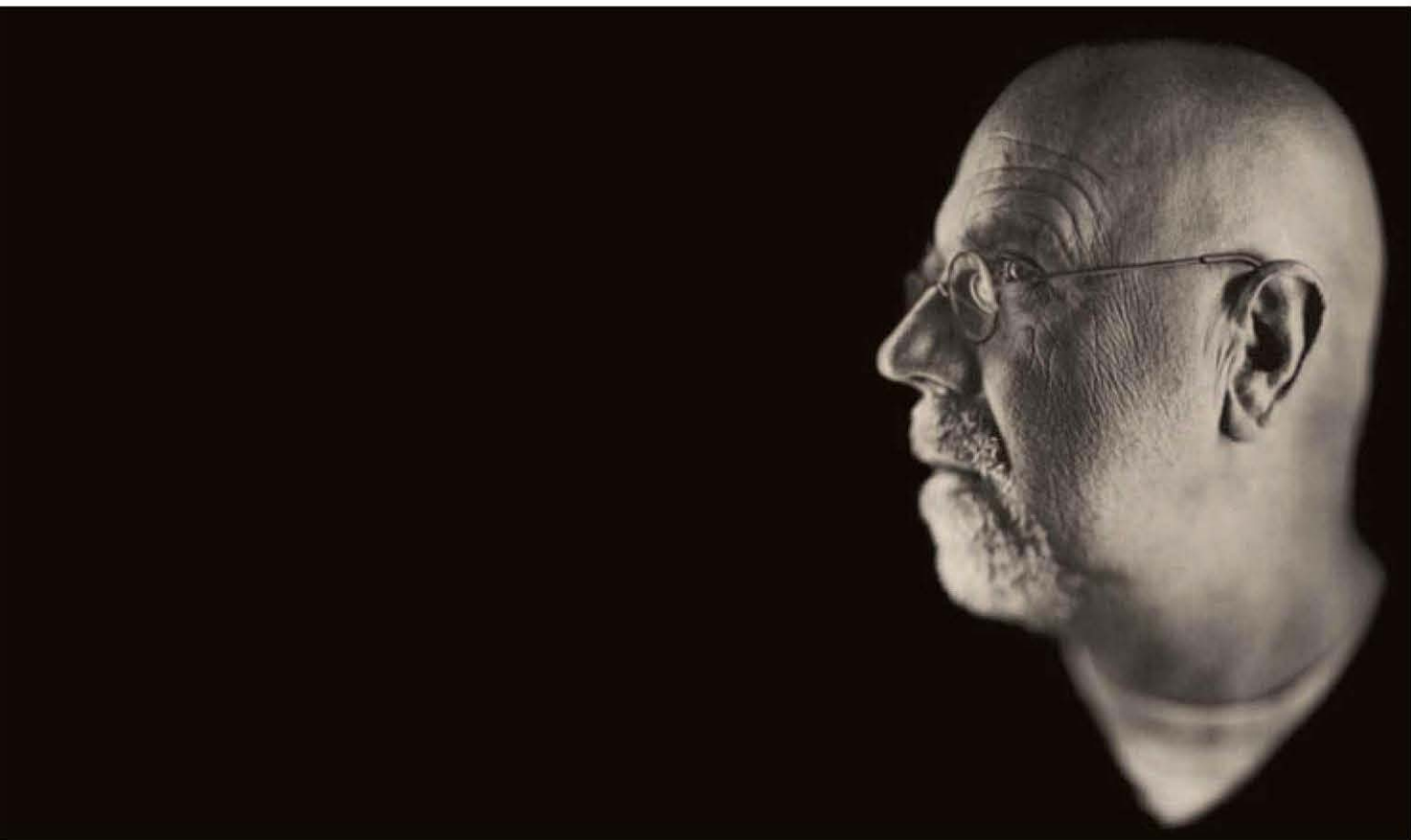
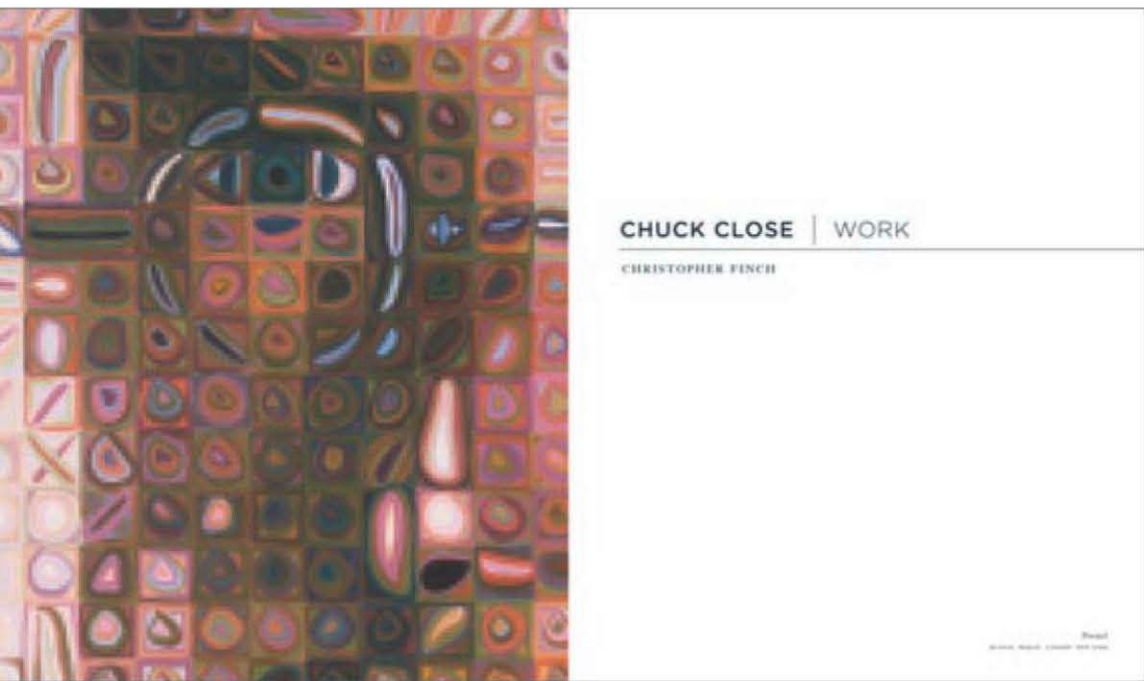
An unobtrusive design elegantly presents big-personality paintings.

The strength of the cover lies in its simplicity and its focus on the artist and his work. Note the overall layout of a book jacket, prior to folding and wrapping around the bound book.

Images on the endpapers move from the artist at work to the artist in profile.







THIS PAGE TOP LEFT: For the title page spread, an enlargement of the eye captures the artist, while the title is, again, simple.

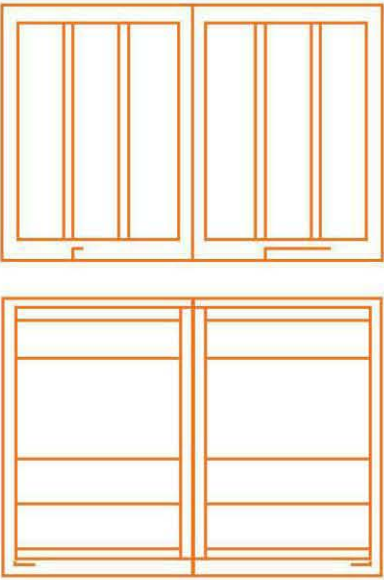
THIS PAGE TOP RIGHT: Here, the obvious grid is in the subject matter and its title.

THIS PAGE TWO MIDDLE IMAGES: Again, the grid of the subject matter reigns supreme.



GRID, RECONSTRUCTED

# 89. Change Boundaries



Auxiliary material can be as beautiful as the main text—and can change the boundaries between primary and supporting material. Back matter, that is the material at the end of a book or catalog such as

appendixes, timelines, notes, bibliography, and index, can be complex. Details throughout a project define a thorough design, including a clear and handsome design for pages that are sometimes less noticed.

Project  
Exhibition Catalog  
*Show Me Thai*

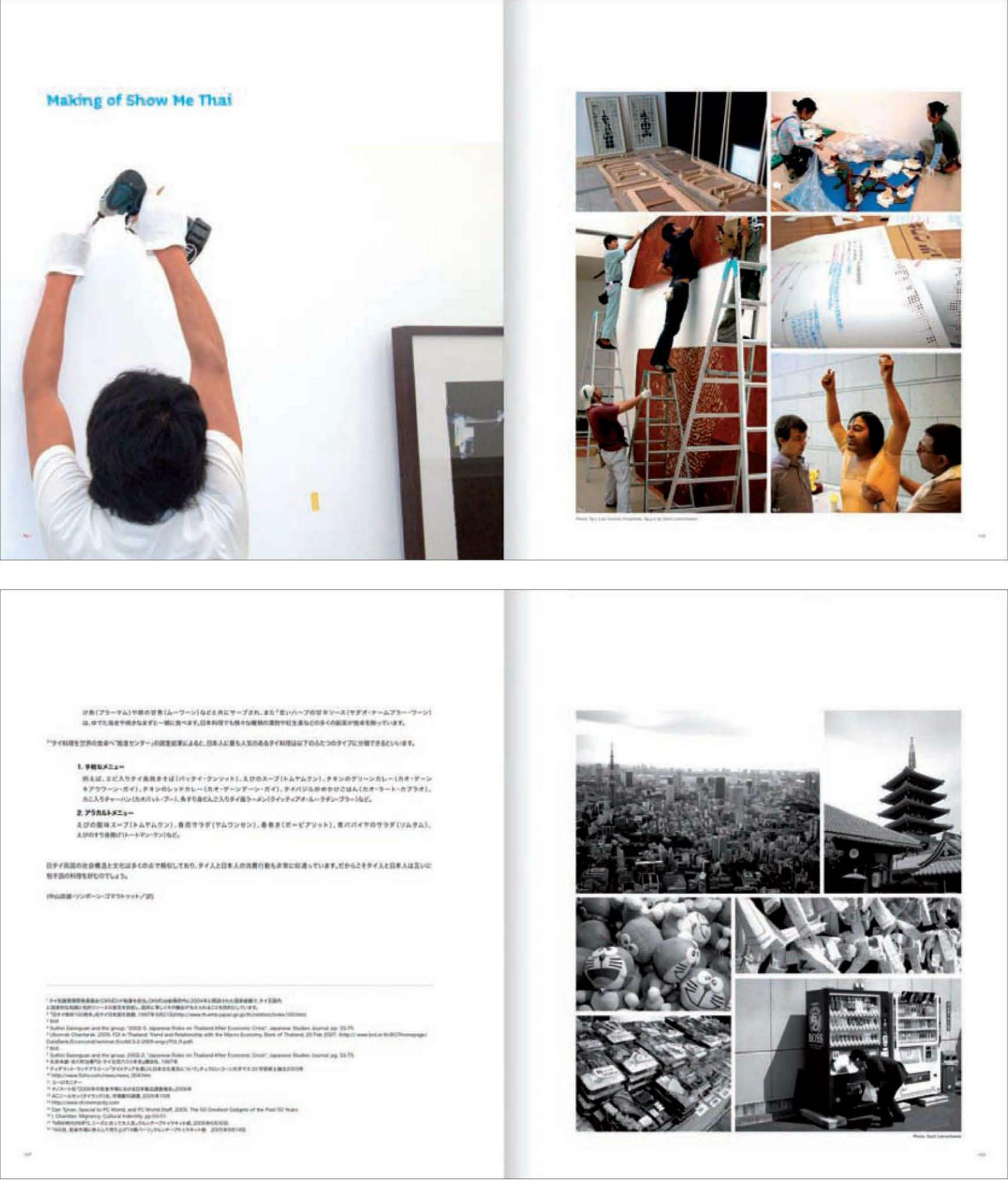
Client  
Office of Contemporary  
Art and Culture, Ministry  
of Culture, Thailand

Design  
Practical Studio/Thailand

Design Director  
Santi Lawrachawee

Graphic Designers  
Ekaluck Peanpanawate  
Montchai Suntives

An exhibition catalog contains a number of useful grids, with an especially interesting treatment of the list of participants.





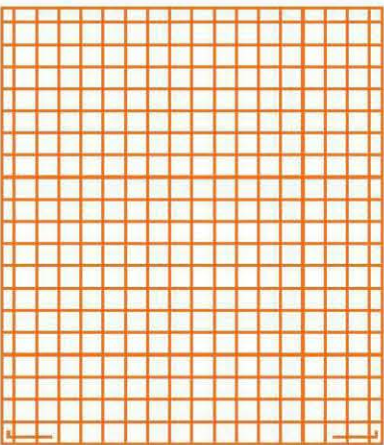
OPPOSITE PAGE BOTTOM: On the left page, the text measure, or width of the set type, is the same as the width of two images combined. Wide measures are generally not encouraged, but the layout works.

The tabular material on the spread is clear, handsome, and interesting, with an ornamental motif that lends texture.



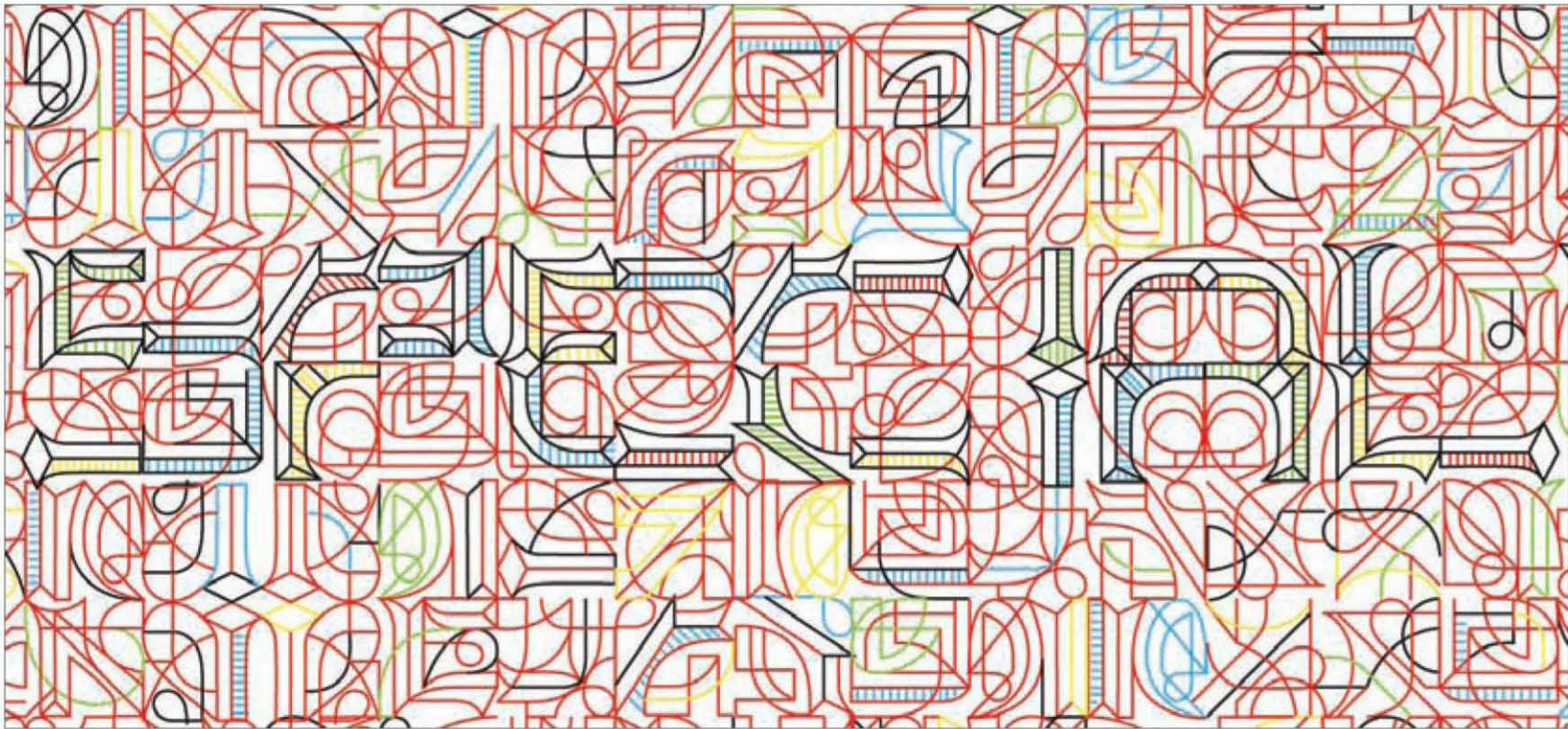
LAYERED GRID

# 90. Make It Complex



The near-impossible can be designed if you break down the steps. Color can create shapes and spaces. A receding color is, essentially, a negative space. A dominant color becomes part of the

foreground. Plot out how various overlaps can create another dimension for the entire piece. Allow yourself to experiment with layers and shapes. As for solving the puzzles, you're on your own.



The ultimate grid, a puzzle, gets depth via the skilled hands of Marian Bantjes, who likes "to push those rules that I know and try and make something that is making me uncomfortable, but in a good way."

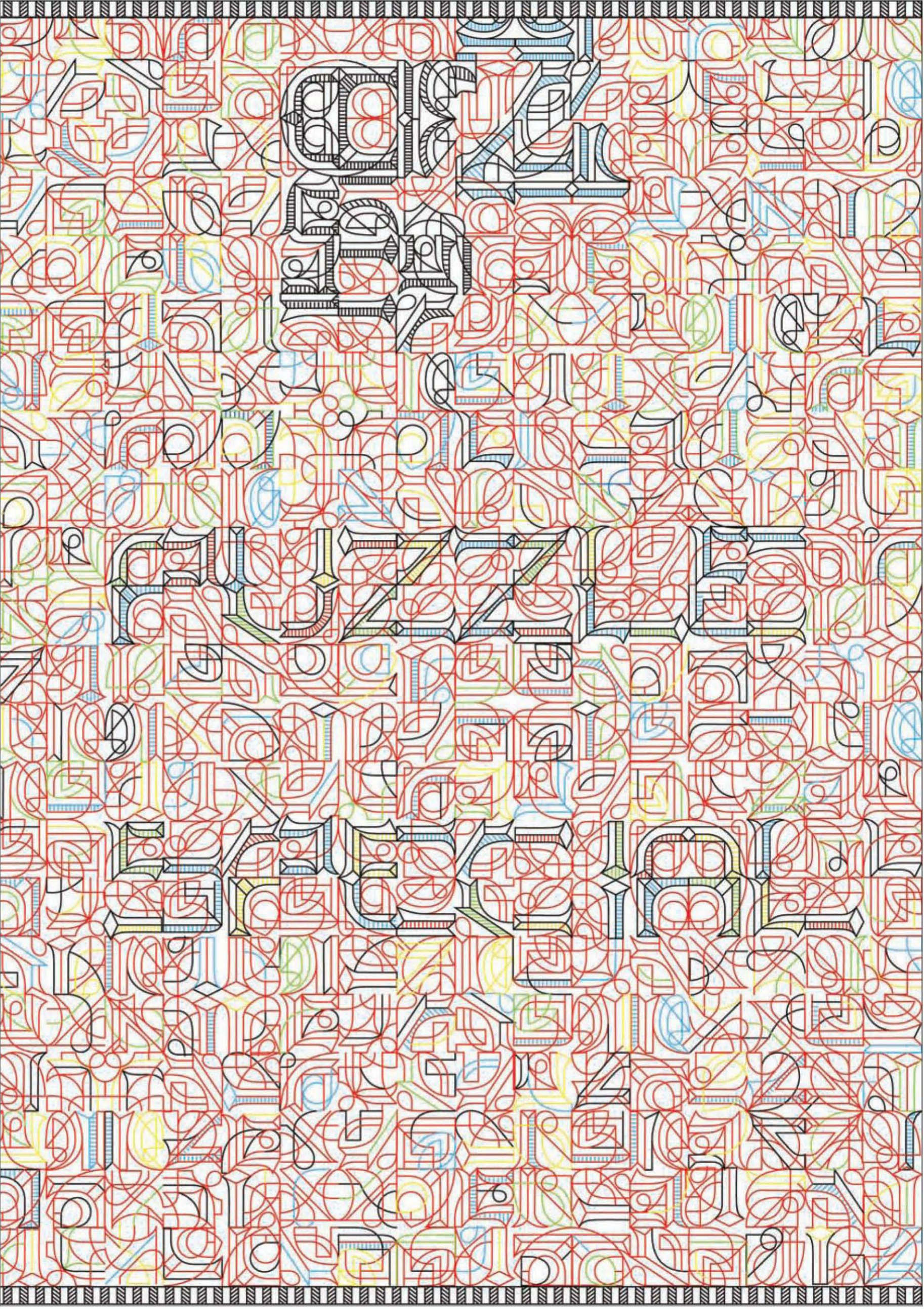
Project  
Cover for the Puzzle  
Special of *The Guardian's G2*

Client  
The Guardian Media Group

Design  
Marian Bantjes

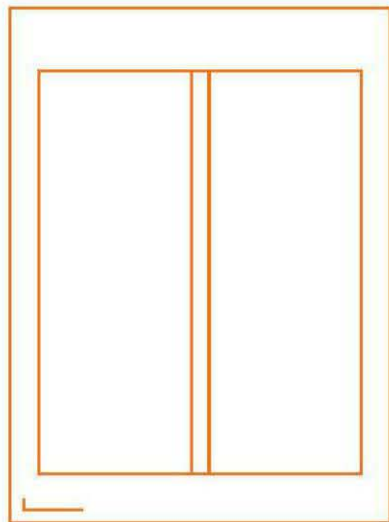
This cover for the puzzle issue of *G2*, uses layers of lines and squares.







# 91. Think of More Than One Dimension



Although most layouts using grids are flat, whether on a printed page or a computer screen, they need to capture the dimensions of the work they illuminate. A brochure can be produced in a format

other than a book or booklet or flat page. Conceived three-dimensionally but designed as a flat piece, brochures with accordion or barrel folds can give additional depth to a piece.

**Project**  
Exhibit Catalog for *Stuck*, an art exhibit featuring collages

**Client**  
Molloy College

**Gallery Director**  
Dr. Yolande Trincere

**Curator**  
Suzanne Dell'Orto

**Designer**  
Suzanne Dell'Orto

Cleverly conceived as a fold-out piece, this brochure for an exhibit of collages evokes some of the playful art in the gallery show.

## Persistent Provocation: The Enduring Discourse of Collage

Borne out of avant-garde artistic practices beginning shortly before the first World War, the history of collage as an art form is rooted in the twentieth century. Pablo Picasso and Georges Braque's *papier-collé* (literally, "stuck paper") works, in which they combined materials like bits of newspaper, tablecloth, rope, and other detritus of everyday life, were arguably the first attempt to create a new art form—one in dialogue with painting, but with a different relationship to time, representation, and the value of the art object itself. Soon afterward, collage was also taken up by Italian Futurists like Umberto Boccioni and Carlo Carra, who used print typography clipped from newspapers in their paintings to convey propagandistic messages on the virtues of war, speed, and industrialization. Constructivists in Russia created "painting reliefs," by attaching defiantly unpainterly sheets of metal and wire mesh to their canvases; at the same time, they used paper collage techniques to create completely original posters and street decorations. Borrowing and modifying Cubist ideas of space, they put those ideas to work in the service of new meanings and ideals.

The artists of the Dada movement, which began in Zurich during World War I and spread throughout Europe and to New York, defined the particular (and now iconic) collage form of photomontage, in which the work consists almost exclusively of juxtaposed photographic elements. In Berlin, Max Ernst, John Heartfield, and Hannah Höch sliced up magazines and advertisements, pasting images of lightbulbs onto ladies' heads, and the head of Hitler onto an ape's body. The combination of images of fashion, politics, and industry to create fragmented, absurd, and fantastic images became an iconoclastic, boldly political means of attacking the European political establishment, and of reflecting a society in extreme flux. A decade later, the Surrealists often employed collage to create their enigmatic works, juxtaposing unrelated and discordant objects or images to produce visual and psychological dissonance. Even when such juxtapositions were achieved with paint alone, they were theorized by Max Ernst as part of a "collage idea" in which memories, dreams, materials, and events collide and are transformed.<sup>1</sup>

Collage persisted through the twentieth century, even after World War II disrupted the Surrealist movement. Abstract Expressionists like Robert Motherwell used collage to evoke a lyrical and transcendent sensibility, rooted in gesture and ideas of the spiritual. Robert Rauschenberg would later directly challenge those ideas, creating "combines" that included materials like silkscreened sheets and taxidermied animals—an extreme attempt to bridge the gap between art and life. In the Sixties, the arrangement and assemblage of various elements, both natural and industrial appeared in Minimalist and Earth art, while in the Seventies,

the kaleidoscopic montages of Romare Bearden evoked experiences of the rural South, and of Harlem in the Jazz Age. And more contemporary examples of art that appropriates, recombines, and juxtaposes abound, from Barbara Kruger's raw, blown-up images paired with aphorisms, to the conceptual photographic environments of Doug and Mike Starn, to seamless, illusionistic photomontage works by Jeff Wall and Andreas Gursky. But while the political or aesthetic agendas of artists that use collage techniques has always been in flux, certain formal and conceptual themes persist. Among them are temporal issues, the commodification of the art object, organicism, and formalism, which the artists in *Stuck* take up in various ways.



ABOVE: Curt Ikens, *Art through the Ages*, 2005. Book (Gardner's *Art through the Ages*) and hair, 30" x 72" x 15".





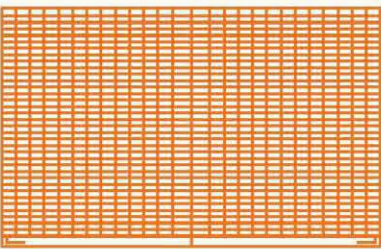
OPPOSITE PAGE: One of the four panels on the interior side of the brochure shows a deconstructed art history book, situated tidily in one of the columns. The type combination of the stately Gill Sans and the jocular P. T. Barnum calls to mind the juxtaposition of elements found in collages.

A traditional grid provides a spine for the various quirky collages in an exhibit. The straight-faced (literally) treatment of the type and well-planned space work together to frame the lively art. The top image shows the exterior of the piece; the bottom image is the interior. Printed on two sides, the accordion-folded brochure takes on a three-dimensional air.



LAYERED GRID

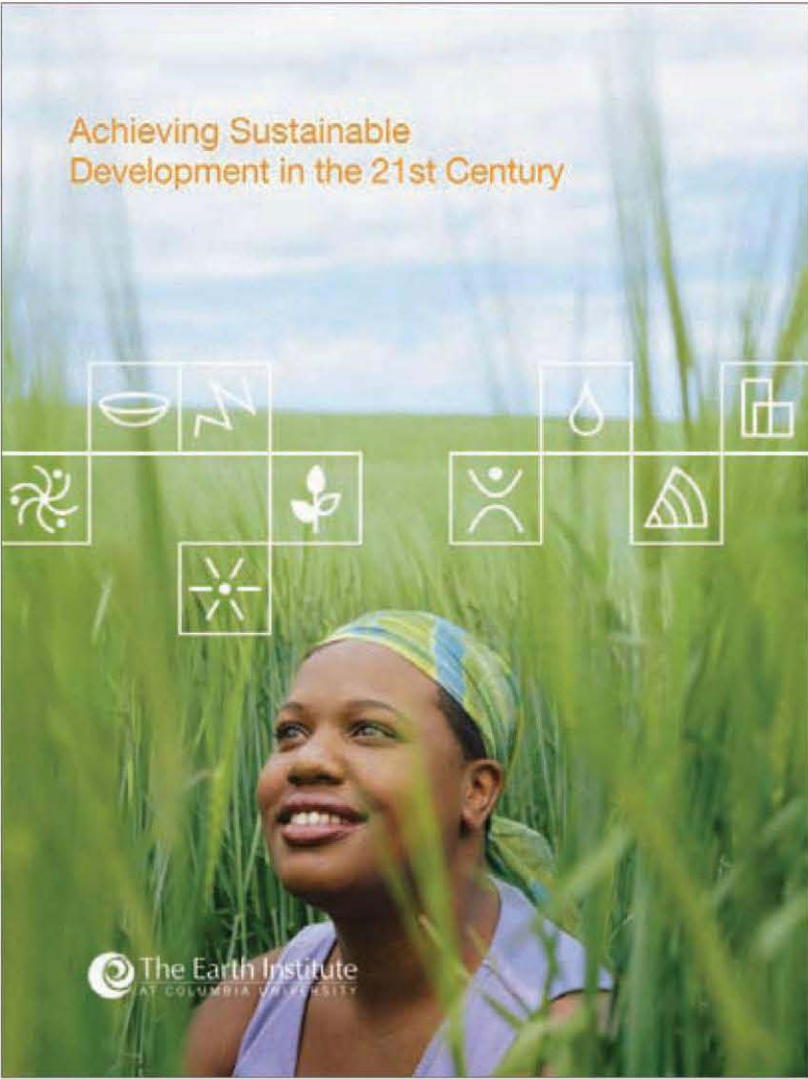
92. Think Globally



The framework of the grid can support many superimposed elements. Keep in mind that

- informational typography needs to be readable
- open space is crucial to the success of a composition
- it is not necessary to fill every pixel or pica

On the most literal level, layers can intrigue the reader. On a deeper level, they are an invitation to mull over combinations of elements.



Project  
Branding posters

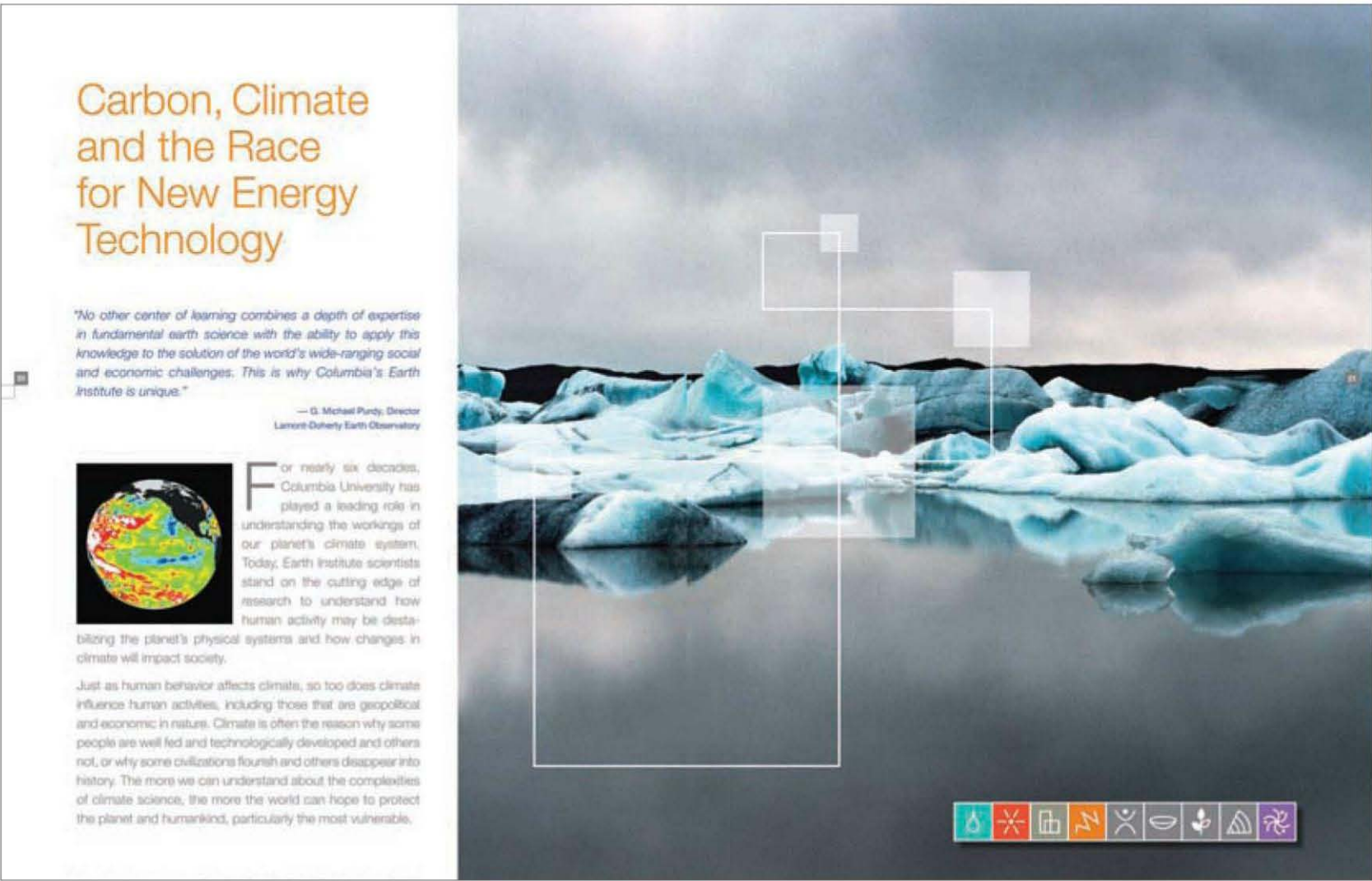
Client  
Earth Institute at  
Columbia University

Creative Director  
Mark Inglis

Designer  
John Stislow

Illustrator  
Mark Inglis

Layered photos, line illustrations, and icons add depth and imply levels of meaning, as well as interest, in this project.



THIS PAGE BOTH IMAGES: Layering adds dimension but keeps the message clear in this cover and inside spread of a brochure.



# CSSR Spring 06 Seminar Series

The Center for the Study of Science and Religion (CSSR) is a forum for the examination of issues through scientific and religious perspectives. Now in its sixth year, the CSSR Seminar Series covers a range of topics featuring speakers who offer their observations and ideas in the context of both scientific research and personal conviction.

**CSSR Seminars**  
 Schapiro Center, Davis Auditorium  
 Columbia University, 530 W. 120th Street, 4th floor, Room 412  
 (Between Broadway and Amsterdam Avenue)  
 For more information on these seminars, visit [www.columbia.edu/cu/cssr](http://www.columbia.edu/cu/cssr)  
 or e-mail [cssr@columbia.edu](mailto:cssr@columbia.edu)

**Do Religion and Medicine Collide?**  
**The Case of Assisted Reproductive Technologies**  
 Thursday, April 6th, 2006, 6:00 p.m.-7:30 p.m.  
**Wendy Chavkin, M.D., M.P.H.**  
 Director, Soros Reproductive Health and Rights Fellowship;  
 Chair, Board of Directors of Physicians for Reproductive Choice  
 and Health

**Darwin, Design and the Future of Faith**  
 Wednesday, April 26th, 2006, 6:30 p.m.-8:00 p.m.  
**Phillip Kitcher, Ph.D.**  
 John Dewey Professor of Philosophy, Columbia University

**Mapping Genomes, Remapping Race**  
 Wednesday, June 7th, 2006, 6:00 p.m.-7:30 p.m.  
**Troy Duster, Ph.D.**  
 Director, Institute for the History of the Production of  
 Knowledge, New York University; President, American  
 Sociological Association  
[www.columbia.edu/cu/cssr](http://www.columbia.edu/cu/cssr)

The Center for the Study  
 of Science and Religion  
 THE EARTH INSTITUTE AT COLUMBIA UNIVERSITY

Elements superimposed over a photo and the use of transparent areas of color enhance the three columns of typography.

Typography is only the top layer on a poster for a talk about complex health issues.

## Accelerating the Fight against AIDS, Tuberculosis, and Malaria:

A European Union Perspective

A Talk by  
**Poul Nielson**  
 European Union  
 Commissioner for  
 Development and  
 Humanitarian Aid

MONDAY  
 APRIL 28  
 4:30 PM

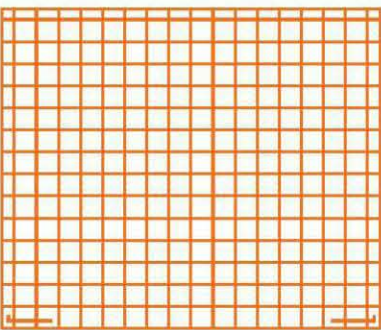
Faculty Room, Low Library, Columbia University  
 118th Street and Broadway, New York

The Institute for the  
 Study of Europe, SIPA

The Earth Institute  
 AT COLUMBIA UNIVERSITY



# 93. Make a Framework Support Various Media



Fields and colors can deliver information in byte-size containers. Occasionally, using the metaphor of a client's name can help determine colors and movement. Categories of information can be located

in boxes, or neighborhoods, with navigation bars all around the site. In a densely populated site, results can be like a metropolis: gridded but busy, but sometimes a dizzying ride is just the ticket.

Project  
Website

Client  
Design Taxi

Design  
Design Taxi

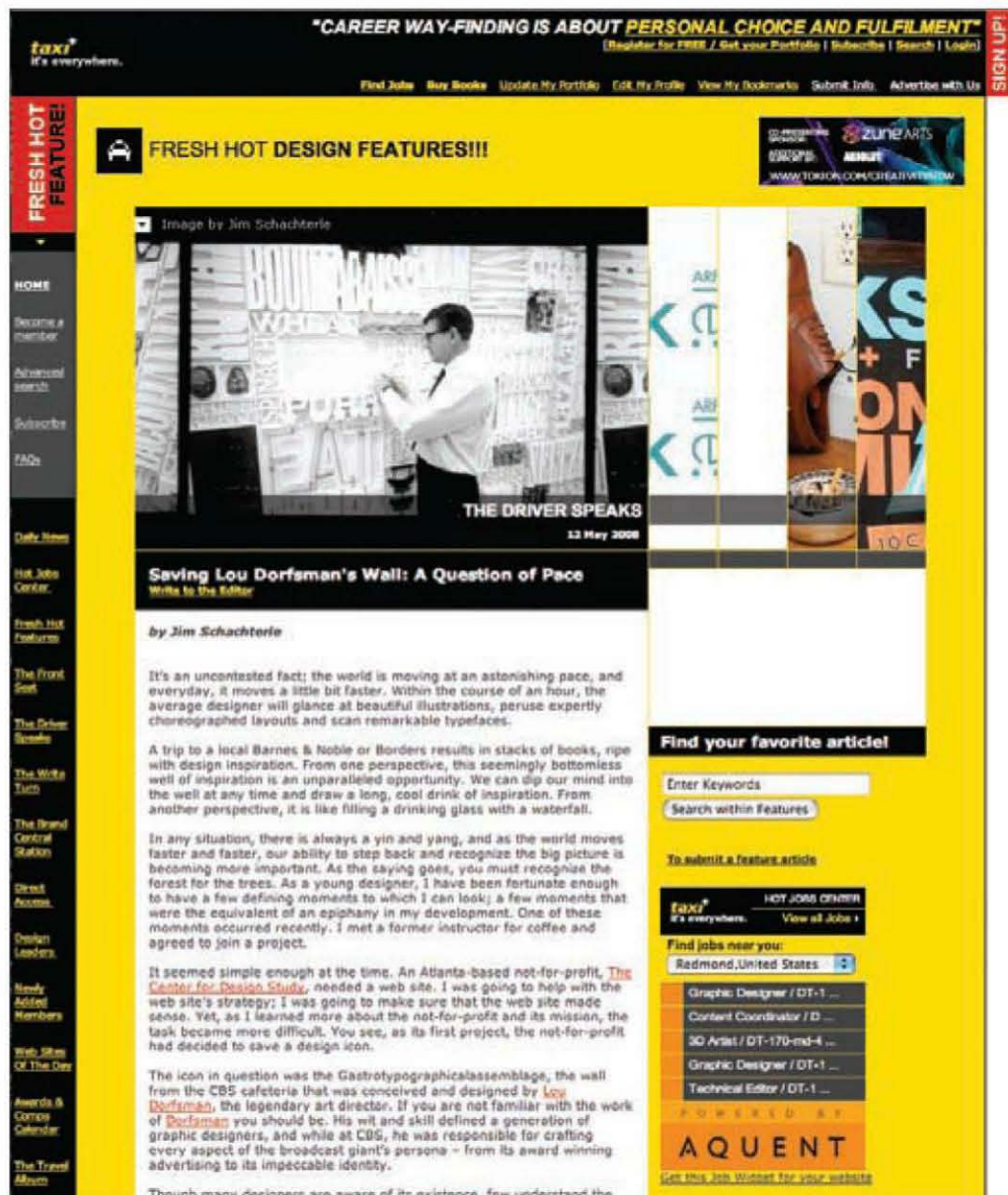
Design Director  
Alex Goh

The website for Design Taxi, which hails from Singapore, shuttles the user from one grid to the next, in a high-density digitopolis loaded with frames, rules, boxes, guides, colors, shades, links, and searches—but no Starbucks.

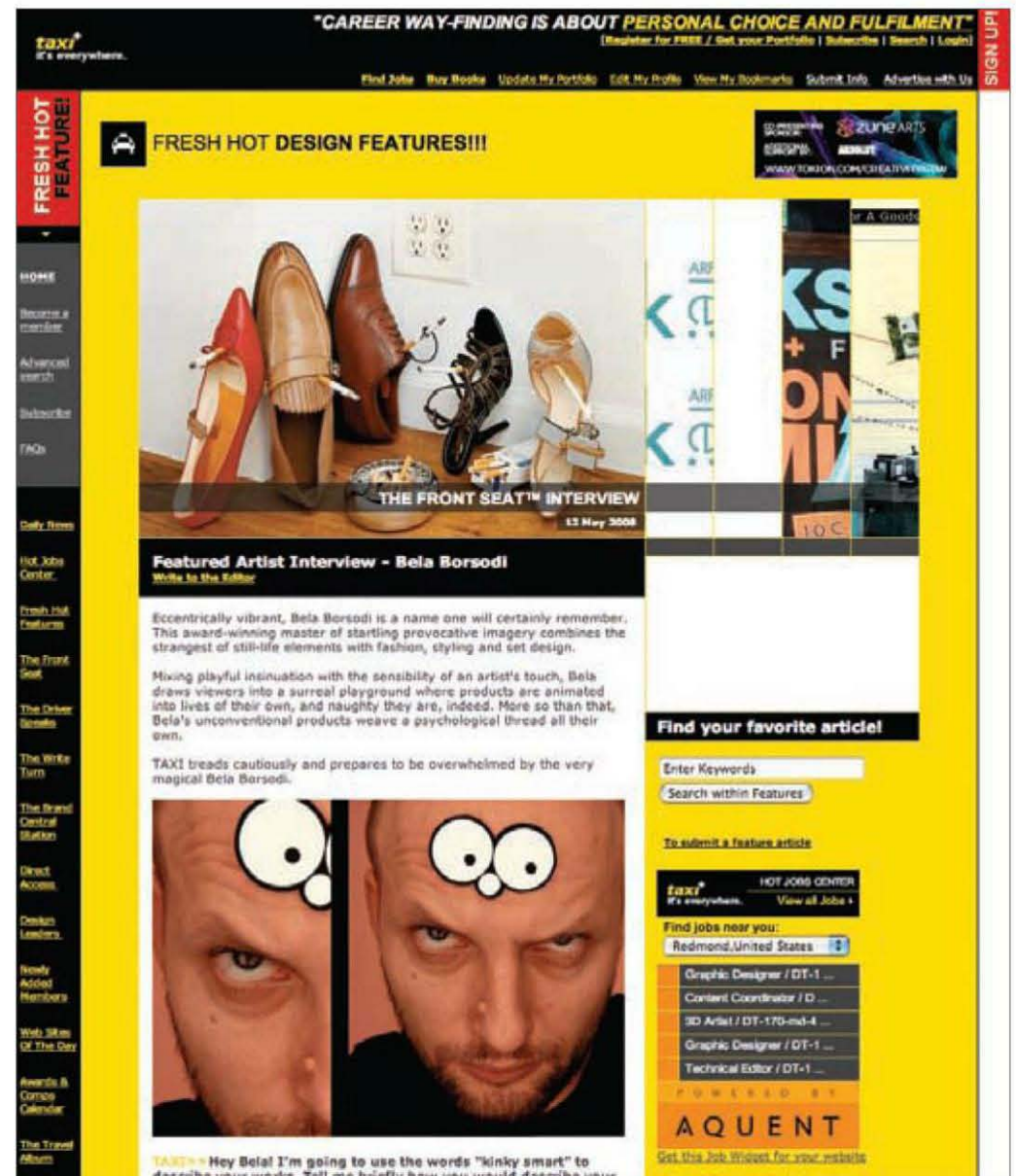


Black headline bars and taxi-yellow boxes form the signature look of Design Taxi.





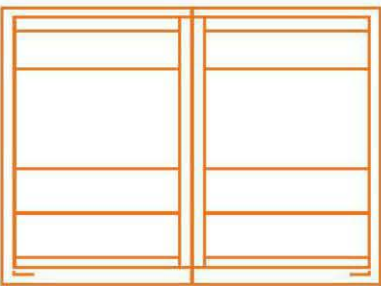
With a lot of offerings, the site controls information through framed fields and various shades of gray. The ride can be a bit bumpy, at times. Finding the title that corresponds to the html can be tricky.



Typography is designed for functionality, rather than finesse, for constant and easy updating.



# 94. Sell



Selling doesn't mean selling out. Communicating the capabilities of various firms through e-newsletters, mass emailers from html lists, and even banner ads can look great and communicate clearly with organized and powerful layouts.

Project  
Emailers

Client  
HotSpring

Design  
BTDnyc

Designers  
Beth Tondreau,  
Suzanne Dell'Orto

A suite of jpegs designed for transmittal via email keeps a consistent format, while varying the message and flagship image.

# Hot Flash

DISPATCHES FROM THE WORLD OF GREATER POSSIBILITIES



Starting a book club seems like a no-brainer for a hugely successful bookseller, right? Not so fast. **Barnes & Noble came to HotSpring** for help in creating a dynamic **new book club program** that would build communities of readers. Our approach focused on in-store gatherings, online interaction, and bookseller involvement that would excite readers, Barnes & Noble personnel, authors and publishers alike. The new clubs introduce the books that everyone will be talking about to the people who want to talk about them first—**adding an important human dimension to the Barnes & Noble brand.**

*Barnes & Noble asked us:*  
*“What would make a Barnes & Noble book club interesting to people beyond the book?”*

If you are looking for a fresh, outside perspective to reveal new ways to think about your business, contact Claire @ 212.390.1677 [www.hotspringnyc.com](http://www.hotspringnyc.com)





Hot Flash

DISPATCHES FROM THE WORLD OF GREATER POSSIBILITIES



AOL had just made its services free to consumers, the most significant marketing change since the company's inception in 1989. With revenue generation now riding entirely on advertisers, AOL asked HotSpring: what will set AOL apart from its competitors? Through a combination of in-depth research with consumers, advertisers and AOL personnel, and an analysis of AOL's offerings, we helped the AOL team make the most of their assets and position themselves for growth—surprising the market with the breadth and depth of both their portfolio and their consumer users.

How does the company that was once the “big dog” avoid becoming the “old dog” in a market where names like Google and YouTube have changed the game?

If you need to rethink your market positioning contact Claire @ 212.390.1677 [www.hotspringnyc.com](http://www.hotspringnyc.com)



Hot Flash

DISPATCHES FROM THE WORLD OF GREATER POSSIBILITIES



When Time Inc asked us to help them position a new magazine for women that would be sold exclusively through Wal\*Mart, we knew that they were onto something. After we talked to the women it was intended for, we could articulate exactly what that “something” should be. We didn't count on a magazine for hard-working women across the country stirring the passions of hard-boiled New York media critics. But All You caught the eye of Larry Dobrow, who captured the essence of what the magazine brings to its readers in a single reading and delivered a publisher's dream endorsement:

“ . . . any product or brand or whatever that's targeting families oughta be in All You. Whether or not you buy into its unapologetic populism, it makes an awful lot of sense as an ad venue.”

—Excerpt from All You, by Larry Dobrow, Thursday, May 11, 2006, Media Post's Magazine Rack, [www.media-post.com](http://www.media-post.com)

If you need to brush up your brand's proposition—or articulate it in a single way that everyone can agree to, contact Claire @ 212.390.1677 [www.hotspringnyc.com](http://www.hotspringnyc.com)

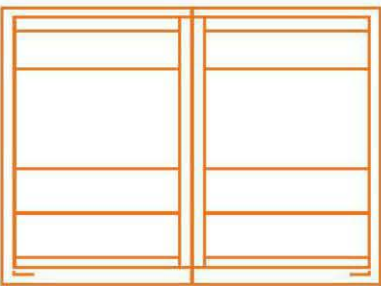


The horizontal hierarchy separates each part of the message into zones. The format remains consistent, with the company logo always anchored at the foot of the email. The grid flexibly accommodates varying copy lengths or different punctuation in the pull quotes.

OPPOSITE PAGE: A headline acts as a masthead, and a color bar anchors the page of this document designed to be sent in the body of an email.



# 95. Make It Move



Supergraphics are large-scale examples of typographic rules to live by.

- Play sizes, weights, and color values against each other to create dynamic layouts.

- Consider the dimensions of the letterforms.
- Take into account the dynamics; compared to type on a page, type that moves requires extra letter-spacing to remain legible

Project  
Bloomberg Dynamic  
Digital Displays

Client  
Bloomberg LLP

Design  
Pentagram, New York

Art Director/Designer,  
Environmental Graphics  
Paula Scher

Art Director/Designer,  
Dynamic Displays  
Lisa Strausfeld

Designers  
Jiae Kim, Andrew Freeman  
Rion Byrd

Project Architects  
STUDIOS Architecture

Project Photography  
Peter Mauss/Esto

Big, bold supergraphics on  
electronic displays, with  
moving messages, couple  
information with brand.



BOTH PAGES: The supergraphics combine substance, statistics and style.

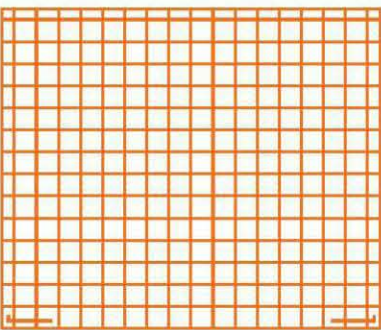
The dynamic signs on the four horizontal panels change colors; the sizes of type and colors of the letters vary with the message, creating a point of view as well as data points.







# 96. Make It Modular



On the web, as in print, equal modules provide a versatile way to compartmentalize content, including areas for videos that help animate the site.

FLUIDITY

In the brave new world of interactive design, a topic worth mentioning is fluid grids and layouts. What do

you do when paper size is no longer relevant? Do you stick to arbitrary dimensions and center the layout on the screen? Or do you create layouts that are fluid—that reconfigure themselves for different screen sizes? Web experts may prefer the latter, but keep in mind that the technical aspects of setting up such layouts are more complex.

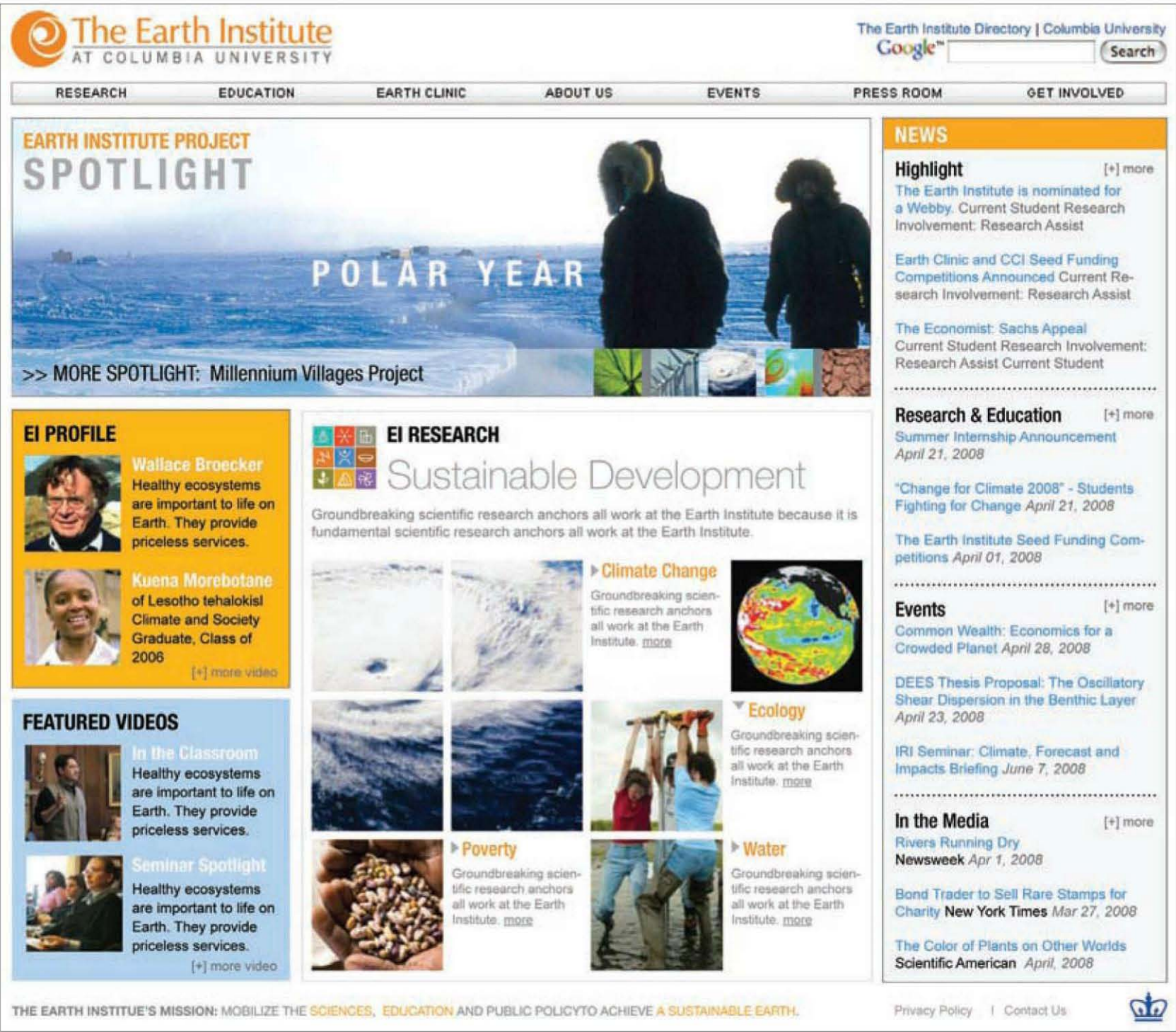
Project  
Website

Client  
Earth Institute at  
Columbia University

Creative Director  
Mark Inglis

Design  
Sunghee Kim, John Stislow

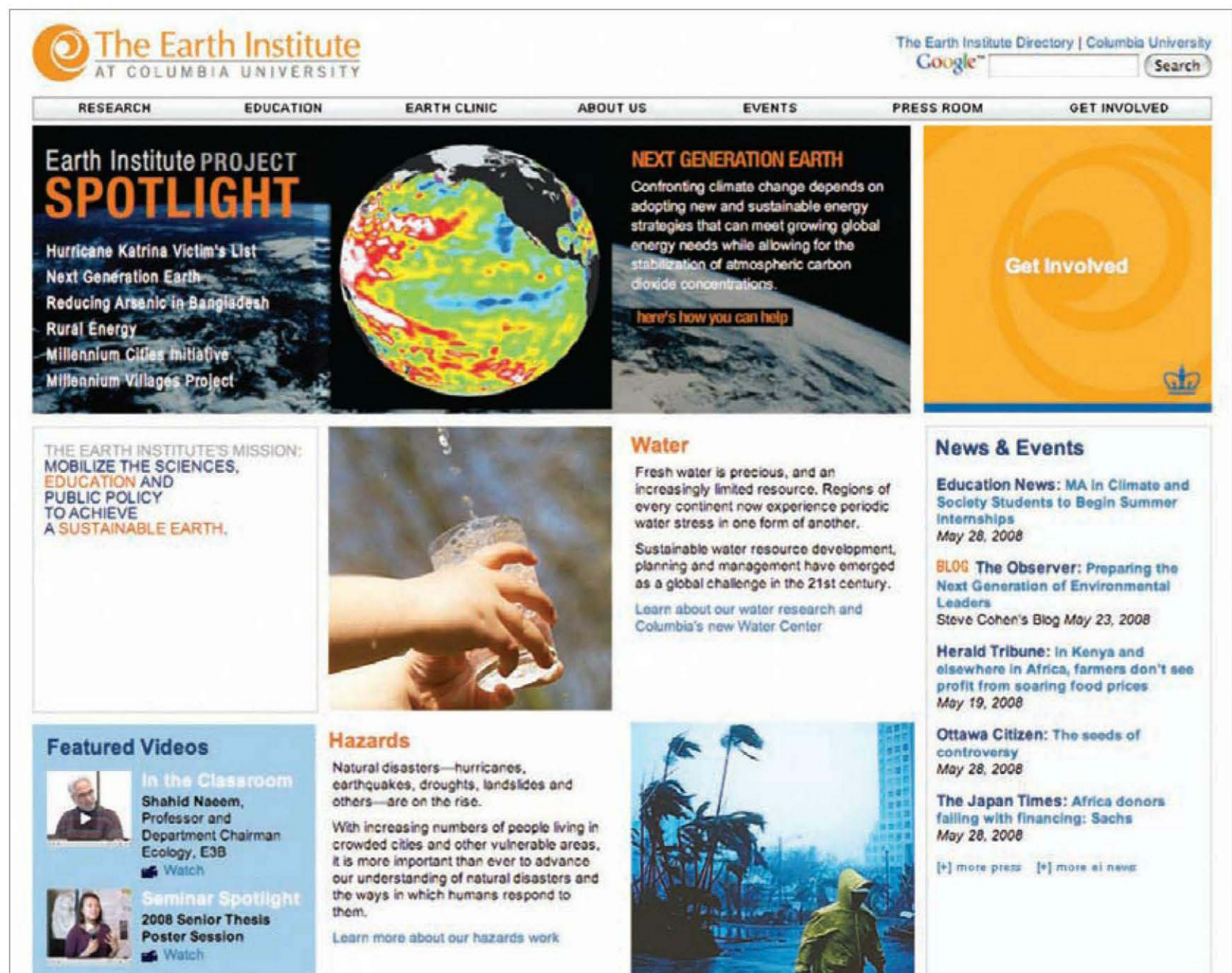
Modular sections allow the  
presentation of rich and  
varied information.





THIS PAGE AND OPPOSITE PAGE:  
Designed to appear below the main navigation bar, modules on a home page can be combined into versatile configurations.

- All modules across the width can be used as a masthead, links included.
- A single module can present one subject.
- Two modules together can form a sidebar.
- Modules on the side of the page can form a long vertical column to serve as a bulletin board for news and events.
- Modules can contain videos.



Navigating away from the home page can provide a reader with a deeper reading experience.

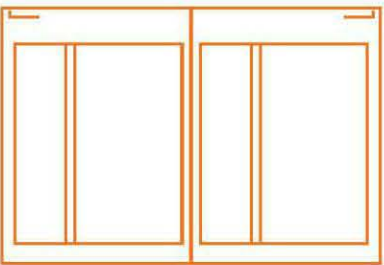


Subpages use a modular organization and diverge slightly into a horizontal hierarchy, depending on the needs of the information.

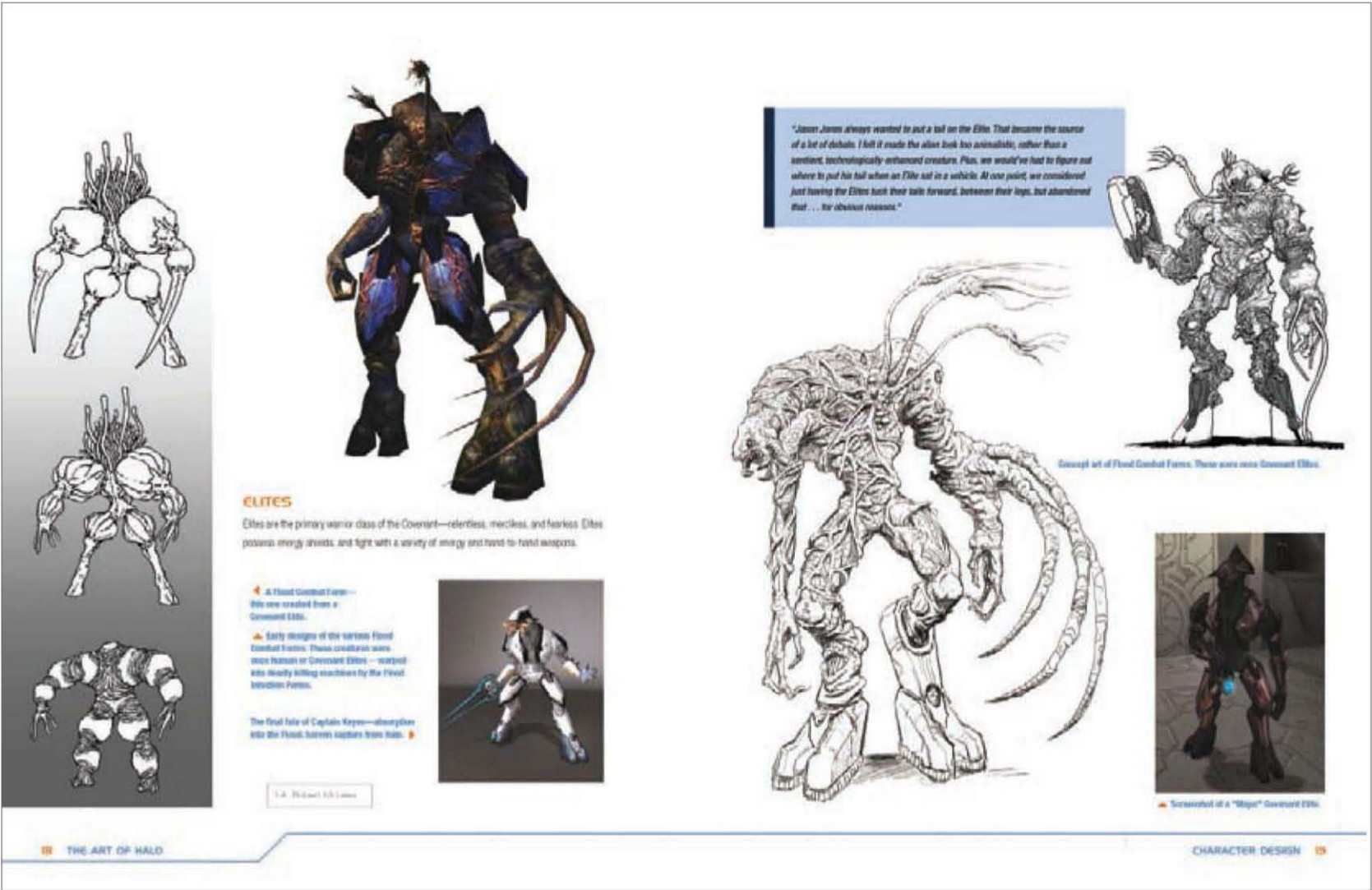




97. Make It Clear



Many fine designers claim to work without using grids. Yet their designs are spacious, textured, and heroic. Without consciously doing so, most designers adhere to the basic tenets of good design to enhance the material and make it clear.



Project  
*The Art of Halo*

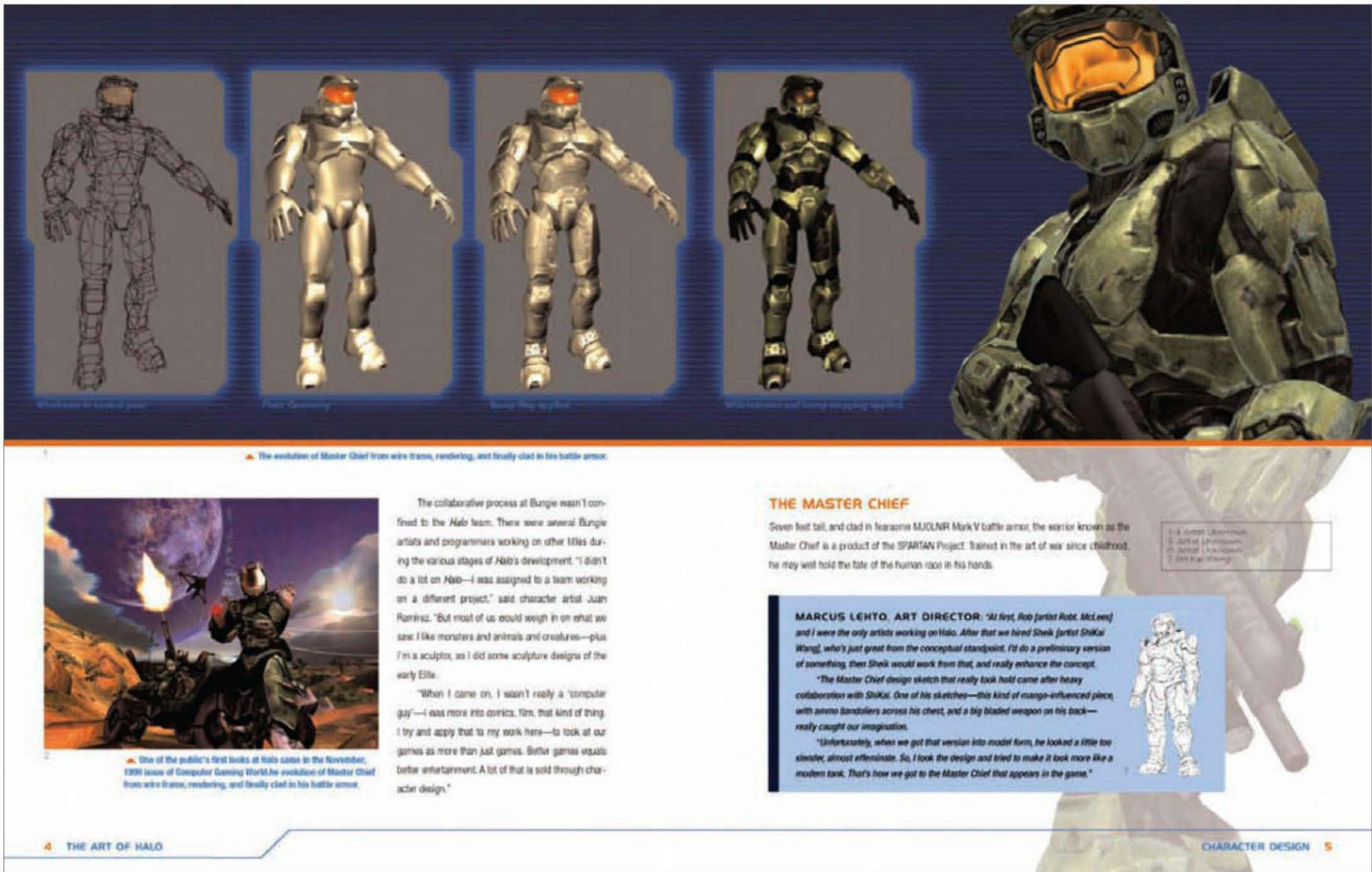
Client  
Random House

Design  
Liney Li

Heroes become doubly immortal in this book featuring the art of Halo, the game.

Numerous silhouetted drawings show character development and hint at the animation in the game. Horizontal rules ground the figures, with a downward jog giving movement to the spread.





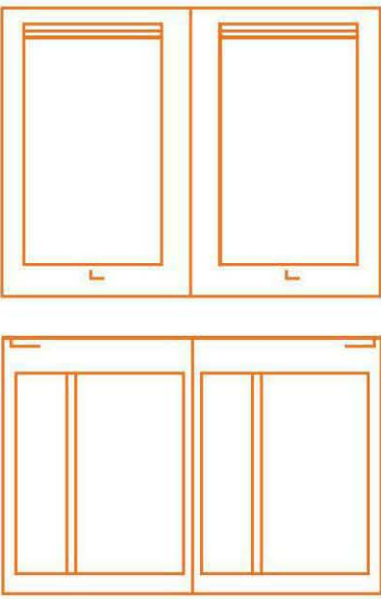
The book combines classic with stylized futuristic typography. Captions are differentiated from the text through the use of a different color, blue.

Rules and directionals (arrows and words such as "left" and "right") appear in an orange accent color.

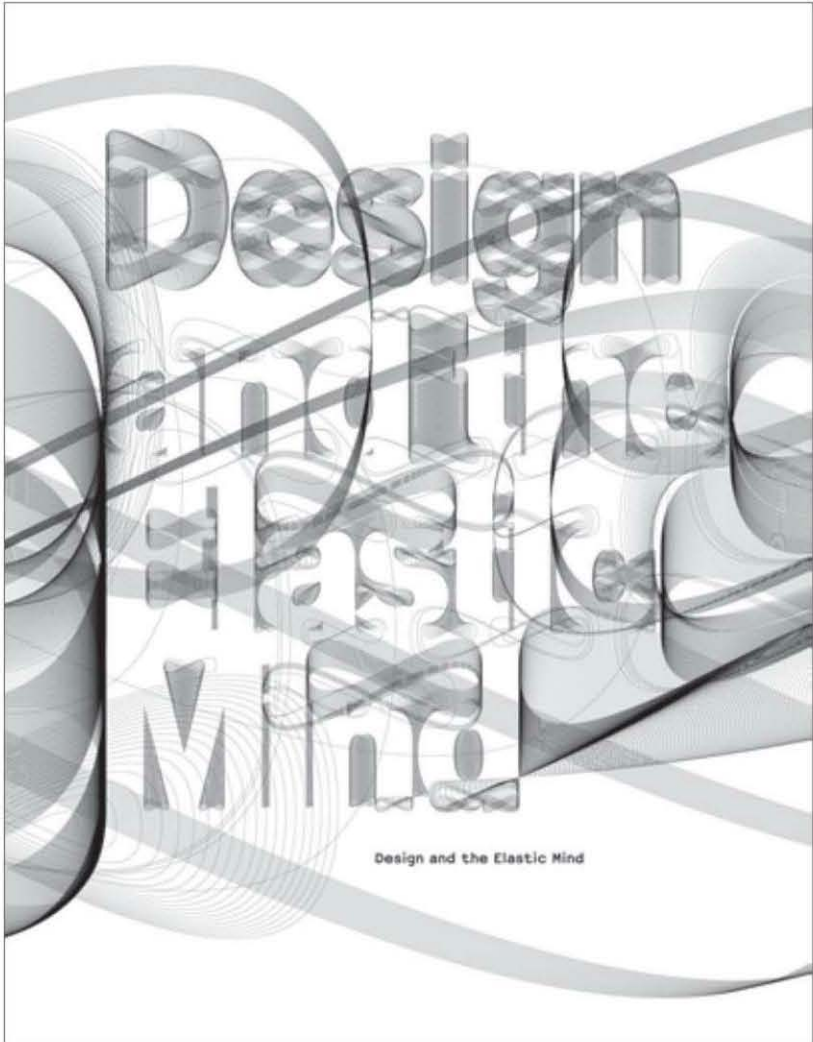
Screened areas along the side of the page create sidebars and set one character off from another.



# 98. Follow the Future



Sometimes, the formal aspects of design, such as ample margins, readable type, and correct italics, need to be tossed aside. In certain contexts, a “wrong” design can be right. If a communication is meant to be provocative or visionary, a solution that breaks the rules can be perfect.



RIGHT: Elastic.  
Layered. Intriguing.

Project  
*Design and the Elastic Mind*

Client  
Museum of Modern Art

Design  
Irma Boom, the Netherlands

Cover Type  
Daniël Maarleveld

In this catalog for the exhibit “Design and the Elastic Mind,” the designer eschews the traditional formal aspects of design. The result is as provocative—and, sometimes, as irritating—as the show.

Foreword

With *Design and the Elastic Mind*, The Museum of Modern Art once again ventures into the field of experimental design, where innovation, functionality, aesthetics, and a deep knowledge of the human condition combine to create outstanding artifacts. MoMA has always been an advocate of design as the foremost example of modern art’s ability to permeate everyday life, and several exhibitions in the history of the Museum have attempted to define major shifts in culture and behavior as represented by the objects that facilitate and signify them. Shows like *Italy: The New Domestic Landscape* (1972), *Designs for Independent Living* (1988), *Mutant Materials in Contemporary Design* (1995), and *Workspheres* (2001), to name just a few, highlighted one of design’s most fundamental roles: the translation of scientific and technological revolutions into approachable objects that change people’s lives and, as a consequence, the world. Design is a bridge between the abstraction of research and the tangible requirements of real life.

The state of design is strong. In this era of fast-paced innovation, designers are becoming more and more integral to the evolution of

society, and design has become a paragon for a constructive and effective synthesis of thought and action. Indeed, in the past few decades, people have coped with dramatic changes in several long-standing relationships—for instance, with time, space, information, and individuality. We must contend with abrupt changes in scale, distance, and pace, and our minds and bodies need to adapt to acquire the elasticity necessary to synthesize such abundance. Designers have contributed thoughtful concepts that can provide guidance and ease as science and technology proceed in their evolution. Design not only greatly benefits business, by adding value to its products, but it also influences policy and research without ever reneging its poetic, nonideological nature—and without renouncing beauty, efficiency, vision, and sensibility, the traits that MoMA curators have privileged in selecting examples for exhibition and for the Museum’s collection.

*Design and the Elastic Mind* celebrates creators from all over the globe—their visions, dreams, and admonitions. It comprises more than two hundred design objects and concepts that marry the most advanced scientific research with the most attentive consideration of human limitations, habits, and aspirations. The objects range from

Tiny margins, mutant type, disappearing page numbers, and running feet (or footers) are all part of a plan to intrigue, provoke, and mirror the subject matter.



sometimes for hours, other times for minutes, using means of communication ranging from the most encrypted and syncopated to the most discursive and old-fashioned, such as talking face-to-face—or better, since even this could happen virtually, let's say nose-to-nose, at least until smells are translated into digital code and transferred to remote stations. We isolate ourselves in the middle of crowds within individual bubbles of technology, or sit alone at our computers to tune into communities of like-minded souls or to access information about esoteric topics.

Over the past twenty-five years, under the influence of such milestones as the introduction of the personal computer, the Internet, and wireless technology, we have experienced dramatic changes in several mainstays of our existence, especially our rapport with time, space, the physical nature of objects, and our own essence as individuals. In order to embrace these new degrees of freedom, whole categories of products and services have been born, from the first clocks with mechanical time-zone crowns to the most recent devices that use the Global Positioning System (GPS) to automatically update the time the moment you enter a new zone. Our options when it comes to the purchase of such products and services have multiplied, often with an emphasis on speed and automation (so much so that good old-fashioned cash and personalized transactions—the option of talking to a real person—now carry the cachet of luxury). Our mobility has increased along with our ability to communicate, and so has our capacity to influence the market with direct feedback, making us all into arbiters and opinion makers. Our idea of privacy and private property has evolved in unexpected ways, opening the door

top: James Powderly, Evan Roth, Theo Watson, and HELL. Graffiti Research Lab. L.A.S.E.R. Tag. Prototype, 2007. 60 mW green laser, digital projector, camera, and custom GNU software (L.A.S.E.R. Tag V1.0, using OpenFrameworks)

New forms of communication transcend scale and express a yearning to share opinions and information. This project simulates writing on a building. A camera tracks the beam painter of a laser pointer and software transmits the action to a very powerful projector.

16

Design and the Elastic Mind



bottom: James Powderly, Evan Roth, Theo Watson, DASK, ROXY LADY, and BENNETTASSENATE. Graffiti Research Lab. L.A.S.E.R. Tag graffiti projection system. Prototype, 2007. 60 mW green laser, digital projector, camera, custom GNU software (L.A.S.E.R. Tag V1.0, using OpenFrameworks), and mobile broadcast unit

17

Design and the Elastic Mind

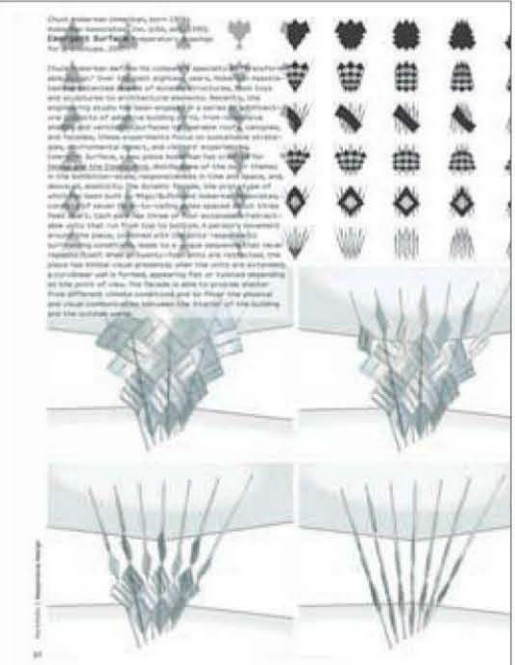
for debates ranging from the value of copyright to the fear of ubiquitous surveillance.<sup>2</sup> Software glitches aside, we are free to journey through virtual-world platforms on the Internet. In fact, for the youngest users there is almost no difference between the world contained in the computer screen and real life, to the point that some digital metaphors, like video games, can travel backward into the physical world: At least one company, called area/code, stages “video” games on a large scale, in which real people in the roles of, say, Pac Man play out the games on city streets using mobile phones and other devices.

Design and the Elastic Mind considers these changes in behavior and need. It highlights current examples of successful design translations of disruptive scientific and technological innovations, and reflects on how the figure of the designer is changing from form giver to fundamental interpreter of an extraordinarily dynamic reality. Leading up to this volume and exhibition, in the fall of 2006 The Museum of Modern Art and the science publication Seed launched a monthly salon to bring together scientists, designers, and architects to present their work and ideas to each other. Among them were Benjamin Aranda and Chris Lasch, whose presentation immediately following such a giant of the history of science as Benoit Mandelbrot was nothing short of heroic, science photographer Felice Frankel, physicist Keith Schwab, and computational design innovator Ben Fry, to name just a few.<sup>3</sup> Indeed, many of the designers featured in this book are engaged in exchanges with scientists, including Michael Burton and Christopher Woebken, whose work is influenced by nanophysicist Richard A. L. Jones; Elio Caccavale, whose interlocutor is Armand Marie Leroi, a biologist from the Imperial

Images are lost in the binding, which is normally verboten in a less-elastic project.



Images superimposed over type is laid out with a purpose in this book.



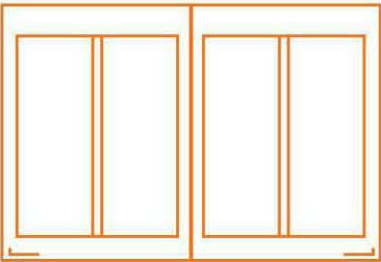
Ghosted bars containing text surprint images.





BREAKING THE RULES

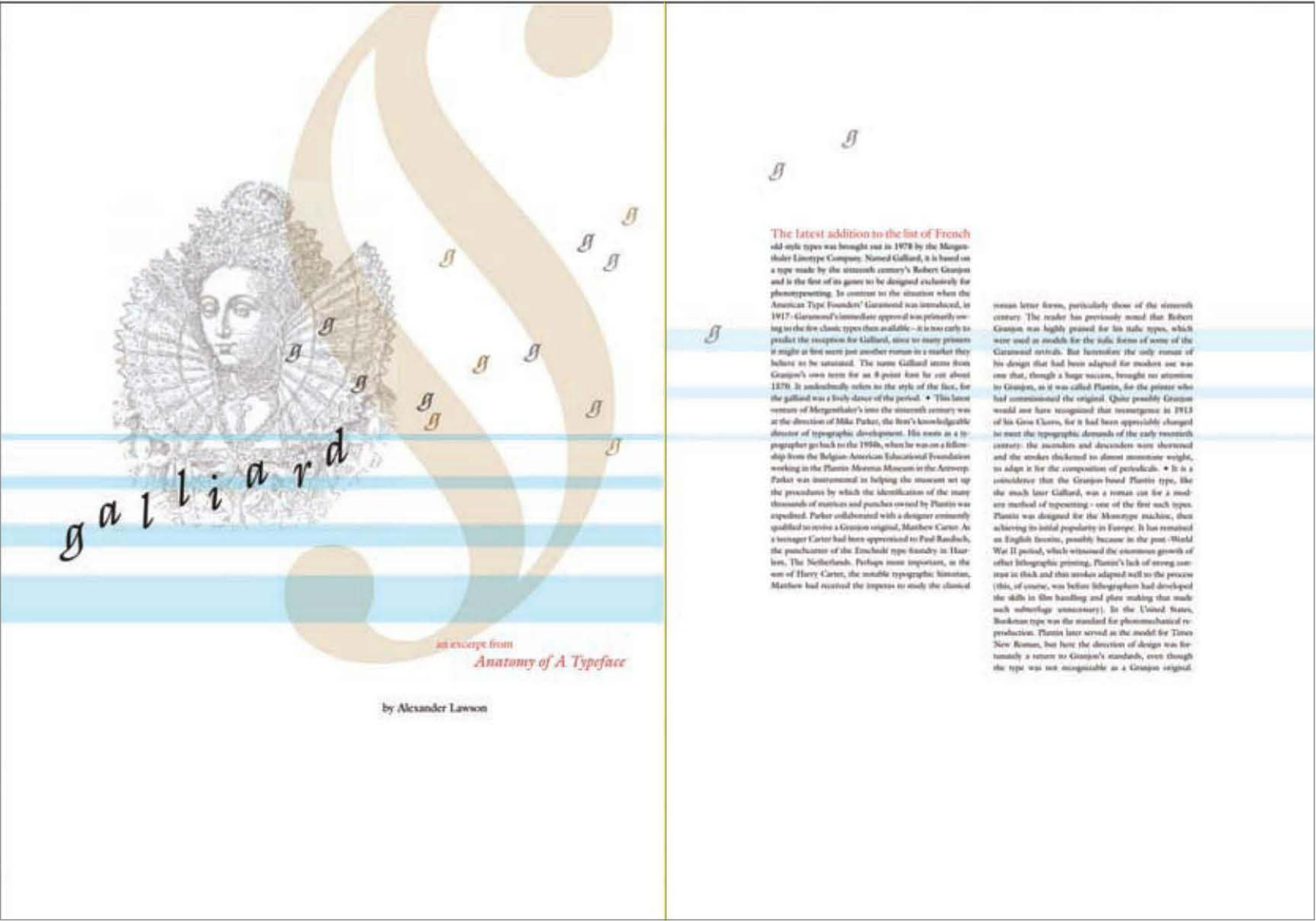
99. Follow Your Heart



It's hard to let go of the rules when you've worked so hard to learn them. Do your homework. Learn design history, including the social forces that caused certain movements. Research and ponder the material, create columns, pay attention to the content of your layout,

make your type readable, choose typefaces carefully, and fine-tune until your craft is impeccable.

Then follow your heart. Create a design that honors the content of your material and represents your unique take on the subject at hand—and head.



Project  
Typography Assignment, UArts,  
Philadelphia, PA

Instructor  
Jennifer Bernstein

Designers  
Daniela Lien (Galliard),  
Michael Lassiter  
(Franklin Gothic)

Using text from *Anatomy of a Typeface*, Alexander Lawson's seminal book on type, students design typographic spreads that reveal the soul of their chosen face.



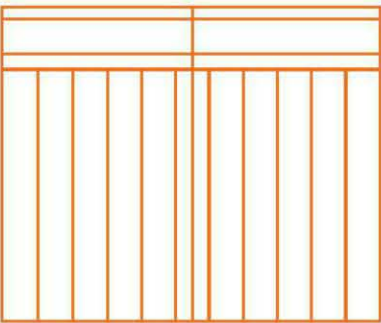


THIS PAGE AND OPPOSITE PAGE:  
A range of layouts displaying the process from initial concept to completion shows that some fine-tuning is inevitable for a well-crafted layout. Student layouts use typography to reflect the subject matter, which is the biography of a typeface.





# 100. Forget the Rules



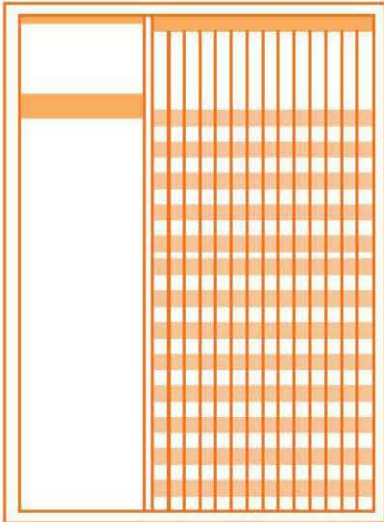
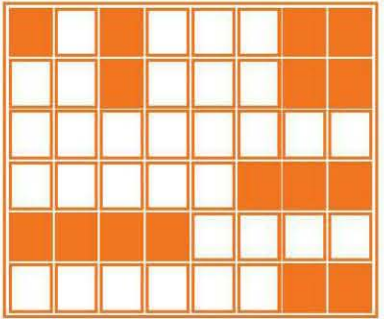
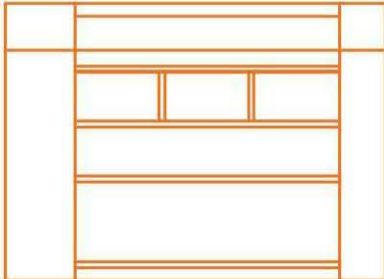
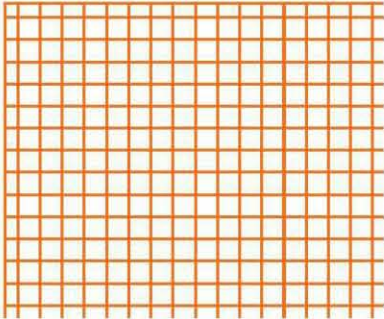
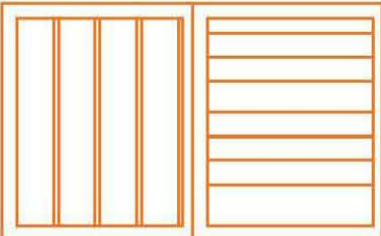
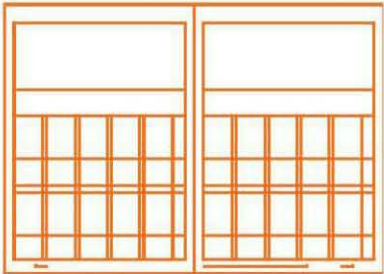
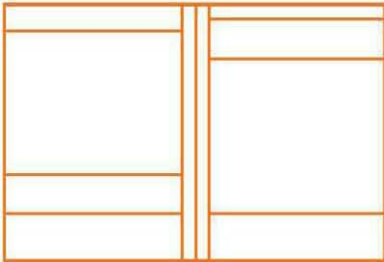
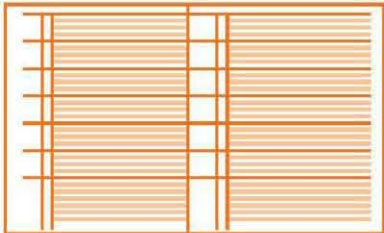
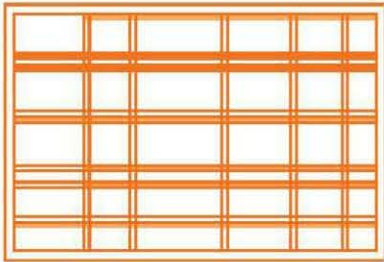
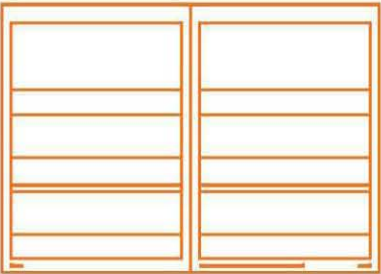
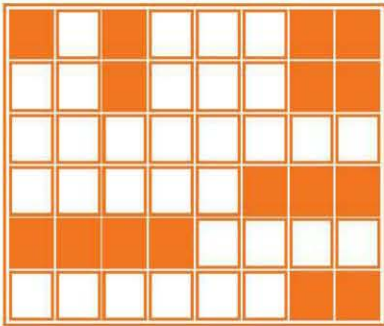
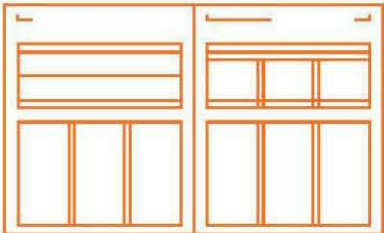
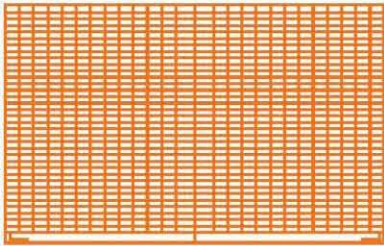
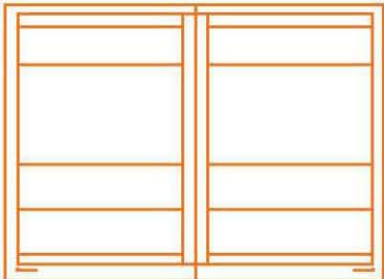
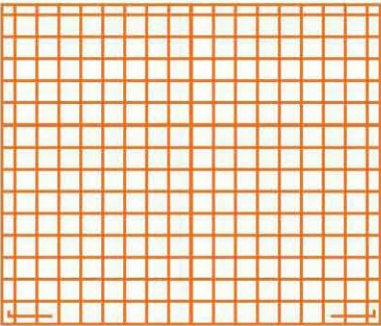
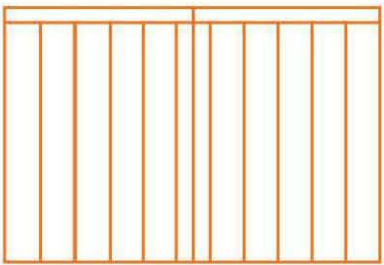
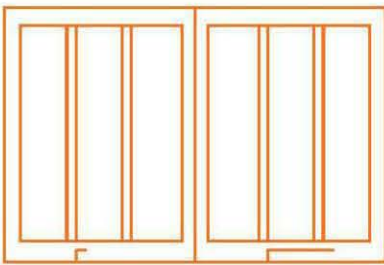
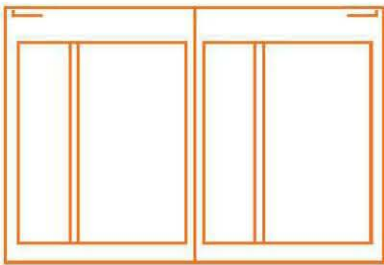
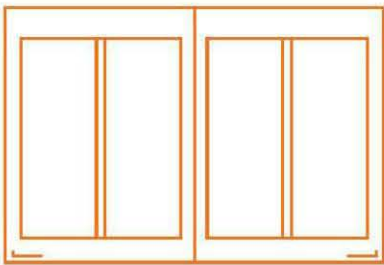
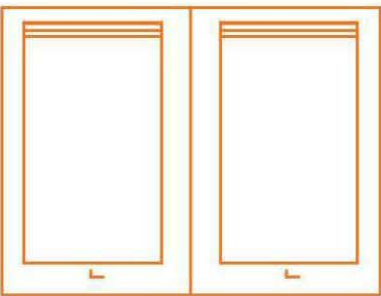
This book covers a range of regulations using grid systems while touching on other layout essentials such as typography, space, and color.

As mentioned at the outset, the primary rule is to relate the design to the material. Make the hierarchy of information clear, paying attention to typography, whether it's classical and clear or a lively mix of different faces and weights. In layout, craft counts. Work in balance and with consistency.

Learn from the principles in this book, and then think for yourself.

However, rules aren't everything.

As important as it is to know formal principles, it's also important to break the rules once in a while. No book or website can teach you everything. Observe. Ask questions. Learn from others. Maintain a sense of humor. Have fun. Be flexible and persistent. Keep in mind that succeeding in design depends on happy collaboration. Don't just do something to "do it." "Grid" your loins and go into the world. Enjoy the trip.










# Glossary

## A SELECTION OF TERMS USED THROUGHOUT THE PRINCIPLES

**Back Matter**—Supportive material that is not part of the text and can includes items such as the appendix, notes, bibliography, glossary, and index.

**CMYK**—Cyan, magenta, yellow, and black (K), the four colors used in full-color process printing.

**Column**—A vertical container that holds type or images. Text in a column is measured horizontally.

**Deck**—Similar to a tagline

**Flush Left**—Text that is aligned (straight) on the left margin, with a right margin of varied—but not too greatly varied—widths. Uneven margins are also called “ragged.”

**Flush Right**—Text that is aligned (straight) on the right margin, with a left margin of varied widths.

**Font**—Digitally, a font is a single style of one typeface and is used in typesetting. Font is often used interchangeably (and incorrectly) with typeface. Think of font as production and typeface as design in hot metal, a complete assortment of type characters of one face and size.

**Front Matter**—In a book, copy preceding the main text, such as title page, copyright, and contents.

**JPEG**—Acronym for Joint Photographic Experts Group. A compression format used for images used on the Internet and not suitable for traditional printing.

**Justify**—To align text on both left and right margins of a column.

**Layout**—The arrangement of elements such as type and visuals on a page or screen.

**Masthead**—A list of people involved with a publication, along with their job titles. A masthead also contains information about the publication.

**Negative Space**—The space between shapes and masses, used mostly in referring to fine art, sculpture, or music.

**Orphan**—The first or last line of a paragraph that has become separated from the rest of its paragraph and is positioned at the bottom or top of a page or column, alone.

**Perfect Binding**—An adhesive binding technique. Edges of printing signatures are glued, then covered. The covered book is then trimmed cleanly on the remaining three sides.

**Pica**—A unit of measurement used for type. A pica is equal to 12 points. In Postscript printers, a pica is  $\frac{1}{6}$ th of an inch.

**Pixel**—A square dot that represents the smallest unit displayed on a computer screen. (Stands for picture elements).

**Point**—A unit of measurement in typography. There are 12 points in a pica and approximately 72 points to the inch

**RGB**—Red, green, blue, the colors on computer monitors.

Photoshop provides images in RGB when scanning. For most web offset printing, images must be printed as CMYK tiffs.

**Running Head**—Headings at the tops of pages that indicate the section and locations of materials. A running head can contain a page number, or folio. A running foot is the same element positioned at the page foot.

**Running Text**—Solid copy, normally not interrupted by headings, tables, illustrations, etc.

**Saddle Stitched**—Binding with wires, similar to staples.

**Saturated**—A color that contains little gray; an intense color. As saturation increases, the amount of gray decreases.

**Silhouette**—An image where the background has been eliminated, leaving only a figure or object.

**Sink**—Also called sinkage. The distance down from the topmost element on a page.

**Spec**—Formally called specification. Instructions for typesetting, now most often determined using the style sheets function of page layout programs.

**Surprint**—To lay down one ink on top of another.

**Tagline**—A slogan or a few lines extracted from text.

**TIFF**—Acronym for Tagged Image File Format. A format for electronically storing and transmitting bitmapped, grayscale, and color images. TIFF is the format desired for traditional printing.

**Typeface**—A type design with specific characteristics. Typefaces can have characteristics in common. One typeface can include designs for italic, bold, small caps, and different weights. The typeface is the design. See Font.

**Typography**—The style, arrangement, or appearance of typeset matter. The art of selecting and designing with type.

**Web**—The Internet.

**Web Offset**—Printing on a press designed to use paper supplied in rolls (printers use “web” to refer to the roll of paper). The image is offset from a blanket onto the paper.

**White Space**—Blank areas on a page or screen that do not contain text or illustrations.

**Widow**—A short line, word, or part of a word left bereft at the end of a paragraph. People often use widows and orphans interchangeably. The definition in this glossary is from *The Chicago Manual of Style*.



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# Contributors

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Principle **55**, 110-111  
 Noom Studio  
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 Creative Direction/Art  
 Direction for all years:  
 Emily Oberman, Bonnie Siegler

2005-2006 Design  
 Allison Henry

2007 Design  
 Kasia Ozmin

2008 Design  
 Jessica Zad

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 Christ-Lafund  
 Photo Illustration: Leslie  
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 New Jersey Transit Timetables.  
 Principals: David Gibson,  
 Ann Harakawa; Project  
 Manager: Brian Sisco;  
 Designers: Laura Varacchi,  
 Julie Park; Illustrator: Chris  
 Griggs; Copywriter: Lyle  
 Rexer

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# Quick Start Guide

## 1

### ASSESS THE MATERIAL

- ☐ What is the subject matter?
- ☐ Is there a lot of running text?
- ☐ Are there a lot of elements? Section headings? Subheads? Run in heads? Charts? Tables? Images?
- ☐ Has an editorial staff determined and marked the hierarchy of information, or do you need to figure it out yourself?
- ☐ Does art need to be created or photographed?
- ☐ Will the piece be printed traditionally or posted online?

## 2

### PLAN AHEAD.

### KNOW PRODUCTION

### SPECIFICATIONS

- ☐ How will the material be printed?
- ☐ Is it one color, two color, or four color?
- ● ● If the material will be printed traditionally, you must work with or assemble 300 dpi tiffs at reproduction size.
- ● ● 72 dpi jpegs are not suitable for printing; they're suitable for the Web only
- ☐ Are there a lot of elements? Section headings? Subheads? Run in heads? Charts? Tables? Images?
- ☐ Will the piece be printed traditionally or posted online?
- ☐ What is the trim size of your piece and your page?
- ☐ Does the project need to be a specific number of pages? Is there any leeway?
- ☐ Does your client or printer have minimum margins?

## 3

### CHOOSE FORMAT, MARGINS, AND TYPEFACE(S)

- ☐ Work with the number of pages/screen you have and determine best format.
- ● ● If the material is technical or on a larger size page, it may warrant two, or multiple, columns
- ☐ Determine your margins. This is the trickiest part for beginners. Allow yourself some time for trial and error. Keep in mind that space helps any design, even when there's a lot of material to fit onto the page.
- ☐ Given the subject matter, which you assessed in step 1, determine your typeface. Does the material warrant just one face with different weights or a number of typefaces?
- ● ● Most computers have a lot of resident fonts, but familiarize yourself with fonts and families. Dare to be square sometimes. You don't always need to use funky faces.
- ☐ Think about the type sizes and the space between lines. After visualizing and maybe sketching, go ahead and flow (pull) the text into your document to see how it fits.



# 4

## KNOW THE RULES OF TYPOGRAPHY AND TYPESETTING

- ❑ In typesetting, there's only one space after a period.
- ● ● Working in layout programs differs from word processing; you're setting correct typography now. The double spaces originally set up to mimic typewriters are history.
- ❑ Within a paragraph, use only soft returns if you need to break text to eliminate too many hyphenations or odd breaks
- ❑ Use the quotation marks in the typeface, not the hatch marks (those straight marks used to denote inches and feet)
- ❑ Use the spell checker
- ❑ Make certain your italic and bold setting is the italic of the typeface. If your layout program enables you to bold or italicize the words, don't be tempted. It's wrong.
- ❑ Watch out for bad line breaks, like splitting names, or more than two hyphens in a row, or a hyphen followed by an em dash at the end of a line
- ● ● And yes, if you catch bad breaks in this book, I'll be happy to hear from you and rectify any gaffes in the next printing
- ❑ **Dashes make a difference.**
  - Em Dash.** Use for grammatical or narrative pauses. The width of the letter m in the chosen face (Shift-Option-hyphen)
  - En Dash.** Use for the passage of time or to connect numbers. Half an em; the width of the letter n in the chosen face. (Option-Hyphen)
  - Hyphen.** Connect words and phrases; break words at ends of lines (Hyphen key)

### GET SMART; AVOID "DUMB QUOTES"

"Dumb Quotes"  
"Smart Quotes"  
  
"Dumb Quotes"  
"Smart Quotes"

# 5

## KNOW THE RULES OF GOOD PAGING

- PAGING**
- ❑ When paging, avoid widows and orphans (See Glossary)
  - ❑ See, but don't copy, the examples in the previous pages
  - ❑ Be aware that when you send a project to a printer, you'll need to collect (if you're working in QuarkXPress) or package (if you're working in InDesign) the fonts along with your document and images

### SPECIAL CHARACTERS AND ACCENT MARKS

#### SPECIAL CHARACTERS

- Option – hyphen en dash
- Option – Shift – hyphen em dash
- ... Option – ; ellipsis (this character can't be separated at the end of a line as three periods can)
- Option – 8 bullet (easy to remember as it's the asterisk key)
- n (*ZapfDingbats*) black ballot box
- n (*ZapfDingbats, outlined*) empty ballot box
- © Option – g
- ™ Option – 2
- ® Option – r
- ° Option – Shift – 8 degree symbol (e.g. 102°F)
- ¢ Option – \$
- " Shift – Control – quotes inch marks (same as dumb quotes)

#### ACCENT MARKS

- ´ Option – e (e.g. Résumé)
- ` Option – ~
- ¨ Option – u
- ˘ Option – n
- ˆ Option – i



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